



D I G I T A L
F A C T U R E

PAINTING AFTER NEW MEDIA ART

DOCTORAL PORTFOLIO

SCHOOL OF FINE ART

A portfolio of works submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy

The Glasgow School of Art

September 2021

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Supervisors:

Dr Michael Stubbs

Dr Neil Clements

Dr Karen Roulstone

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SCHOOL OF ART**

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DECLARATION

I, James Eley Haldane Frew, declare that the enclosed submission for the degree of Doctor of Philosophy and consisting of the Portfolio of Works entitled “Digital Factice: Painting After New Media Art” meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee.

I declare that this submission is my own work and has not been submitted for any other academic award.

A handwritten signature in black ink, appearing to be 'J. Frew', with a long horizontal line above it.

James Frew

The School of Fine Art

The Glasgow School of Art

01/09/21

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OVERVIEW

This *Portfolio of Works* has been structured chronologically by series to exemplify the natural progression of practical research, in alignment with contributions to knowledge detailed in the *Thesis*. Accordingly, this document should be read in conjunction with the *Thesis* with which it is paired.

This document consists of four studio projects collectively named “Prototypes.” They have been so titled due to the prototypical nature of their construction and their function not being designated as strictly art objects, but as a methodological means of extracting practical data related to facture and painterly gesture, in alignment with the aims of my research. These series of works are respectively entitled *Simulacra*, *Imma Gram*, *Developments*, and *Interpolations*, and are the synthesis of practice-based data generated in the exploration of my research questions. To provide a holistic consolidation of my practice (and stemming from the prototypical nature of my work), selected supporting material and processual research is also provided herein.

Details pertaining to the precise methodological framework, methods, and techniques used in the construction of the works documented herein can be found in *Chapter 1: Methodology* and the empirical chapters (Chapters 5–7) of the accompanying *Thesis*.

SIMULACRA

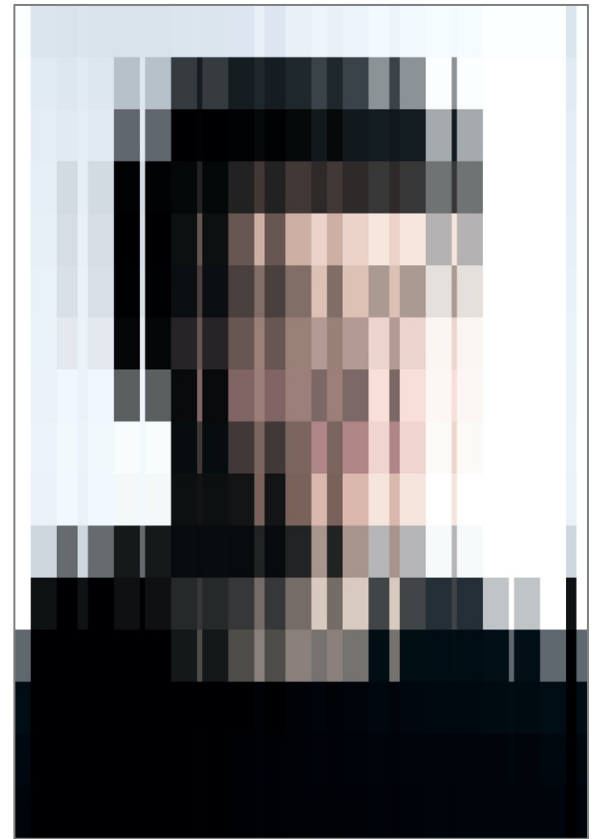
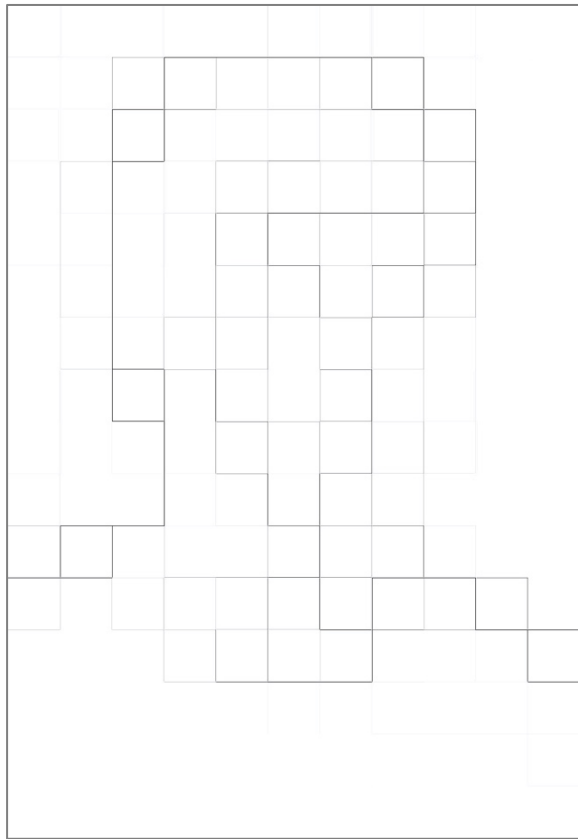
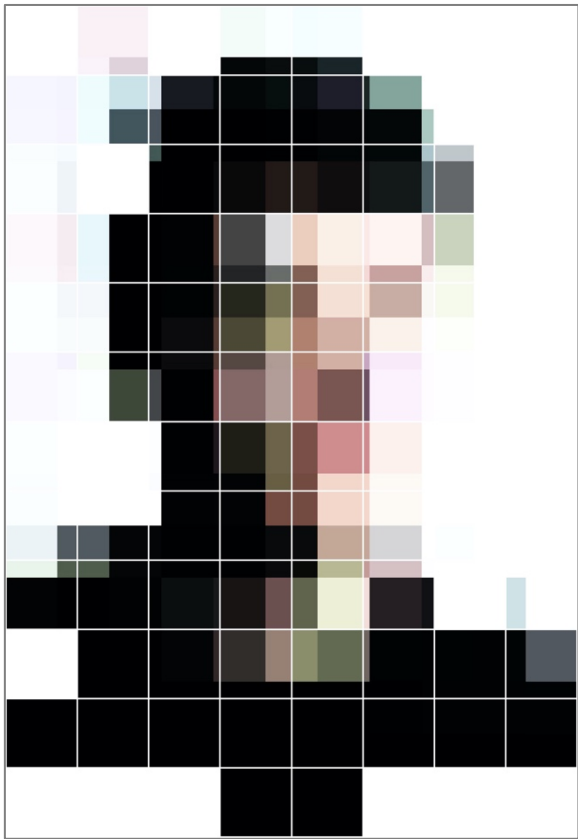
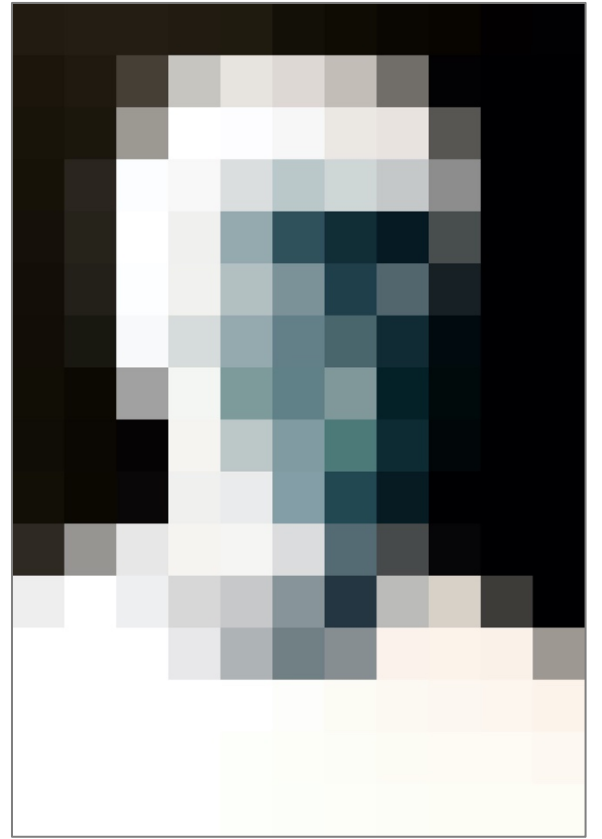
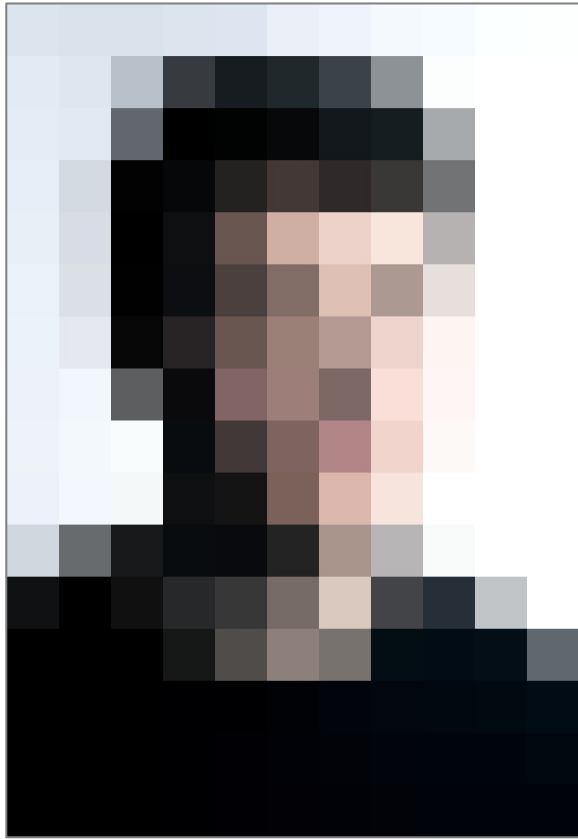
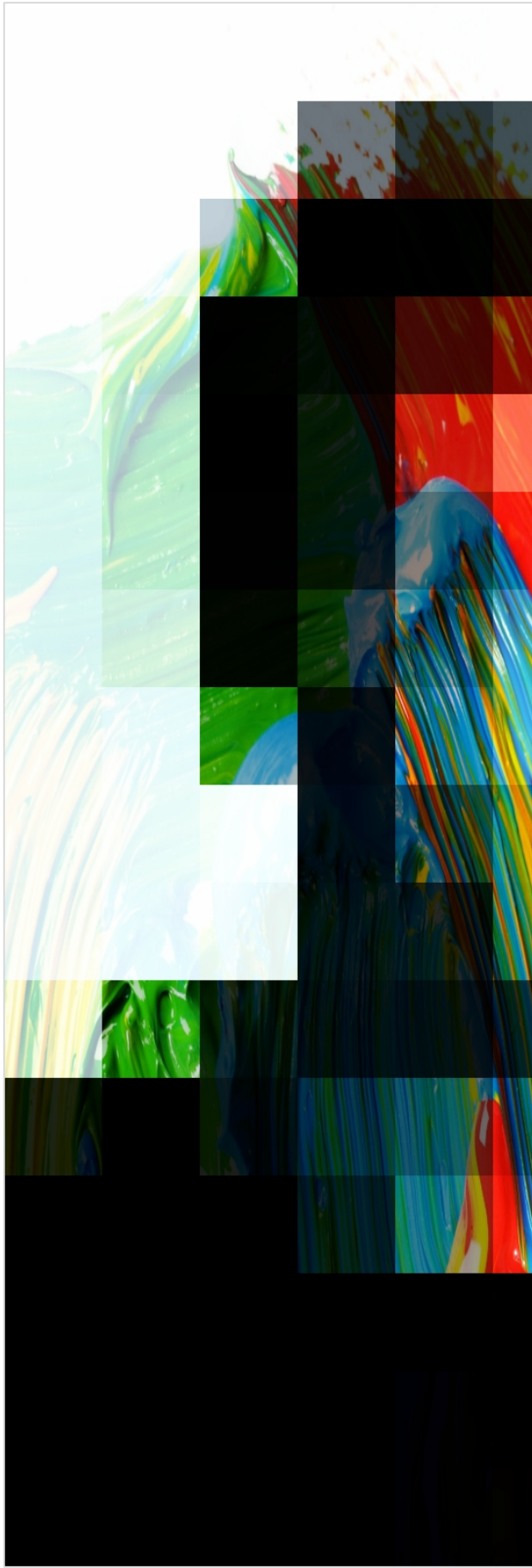


Fig. 1



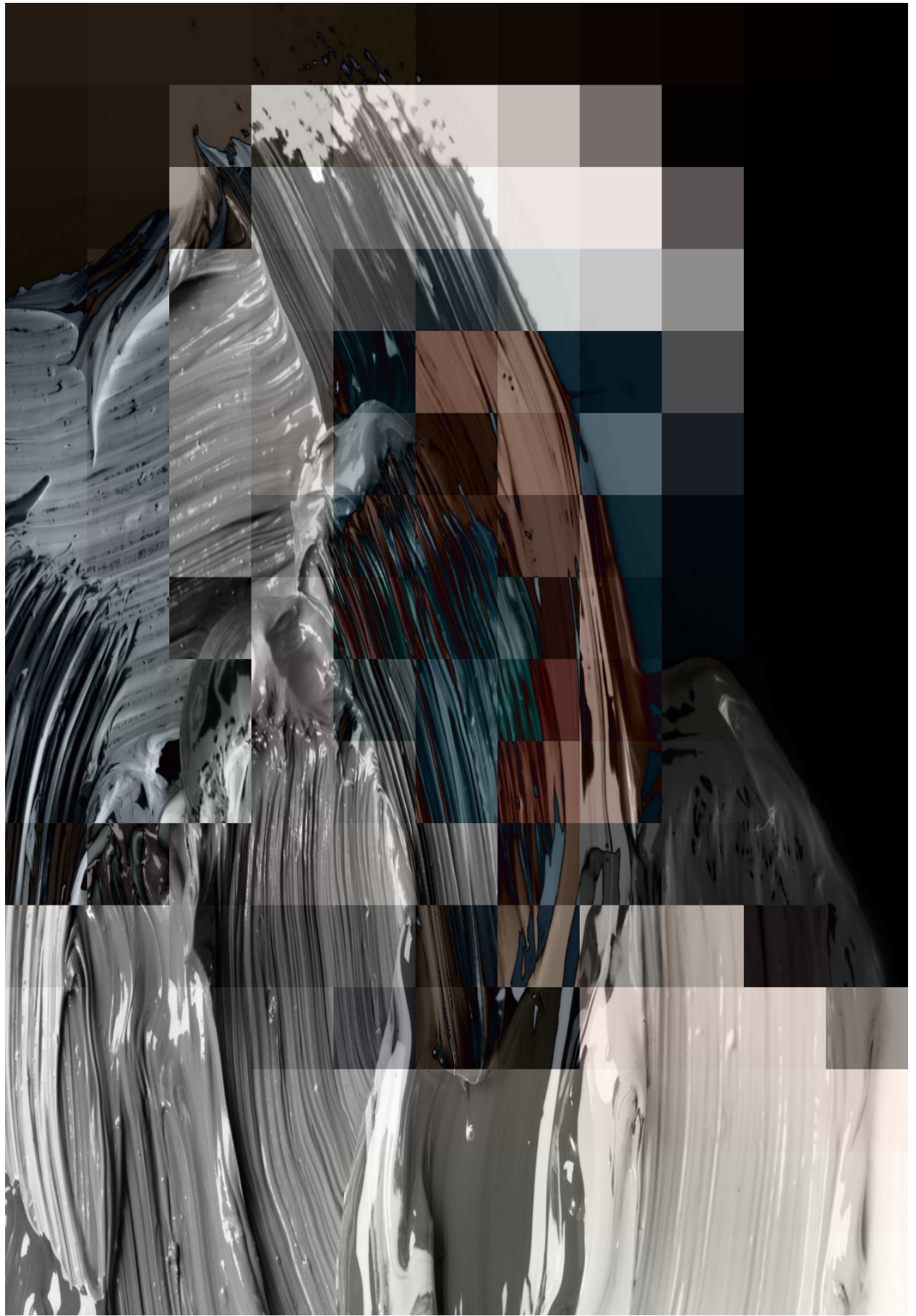
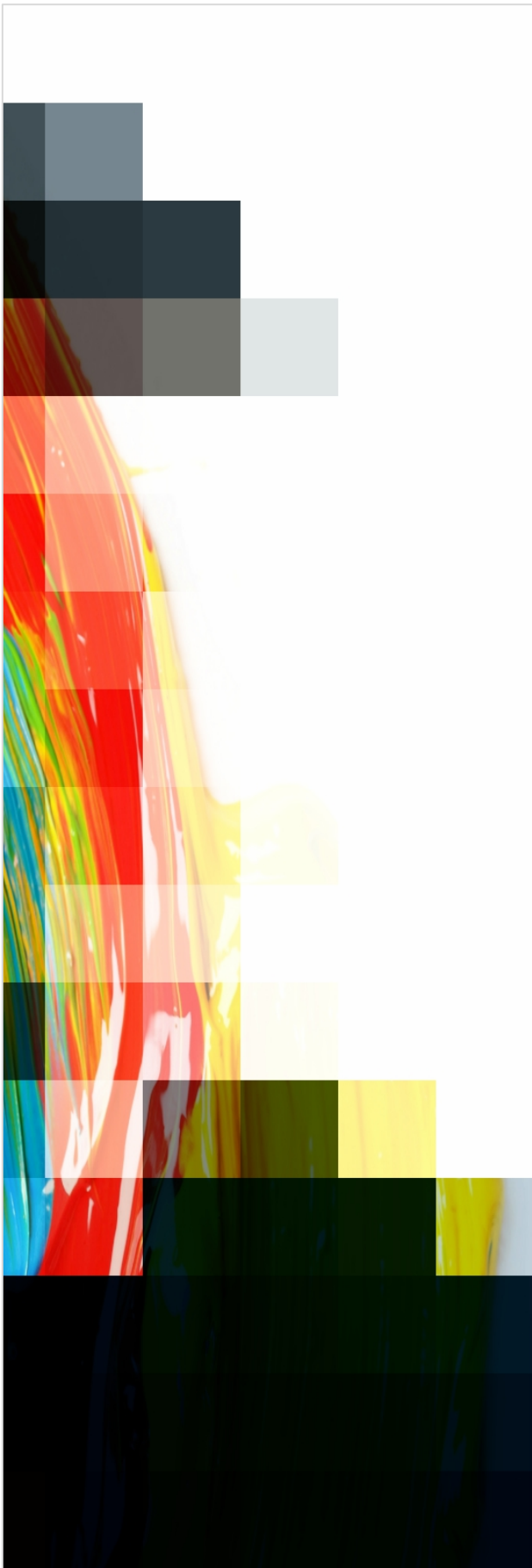


Fig. 2

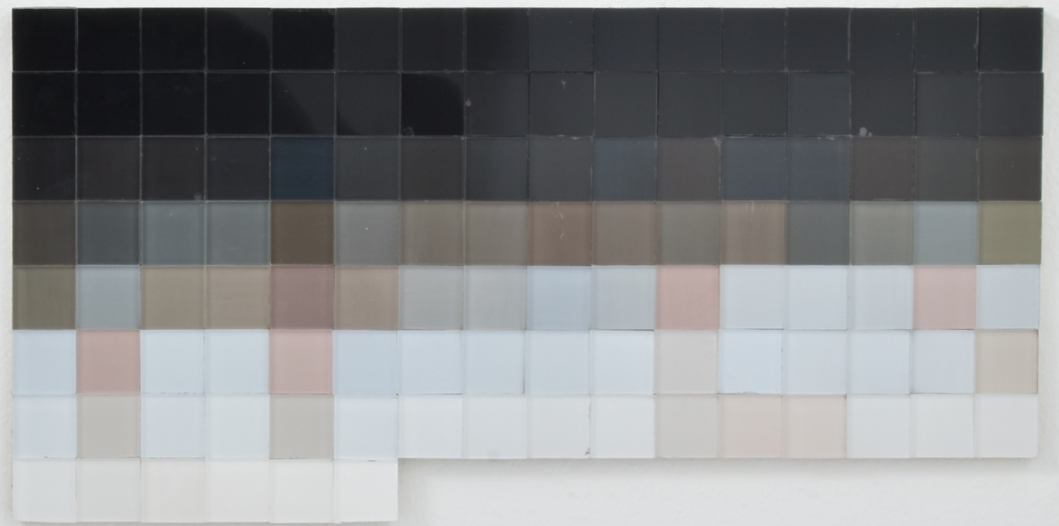
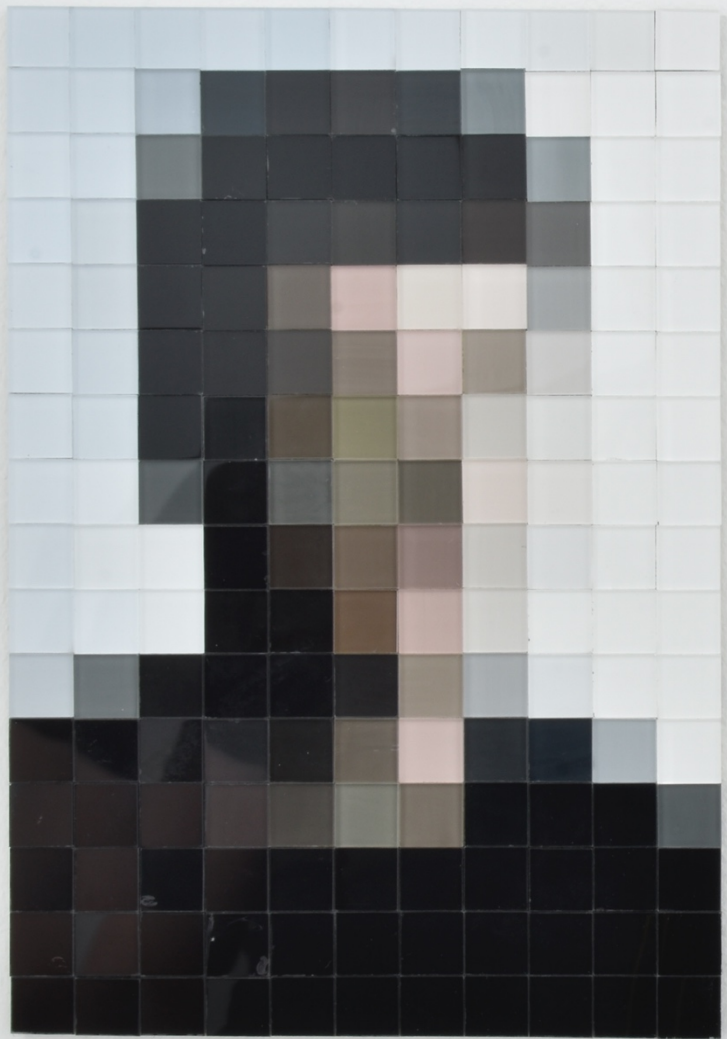


Fig. 3



Fig. 4



Fig. 5



Fig. 6

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#060606 21)	#070B0E 22)	#0808 #0A0ACA 23)	#0B0F12 24)	#0C1011 25)
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#E2E9F3 86)	#E5E8EF 87)	#E5E9F6 88)	#E6C1DB 89)	#E7EEF8 90)

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#FFFFFF 116)				

Fig. 7



Fig. 8



Fig. 9

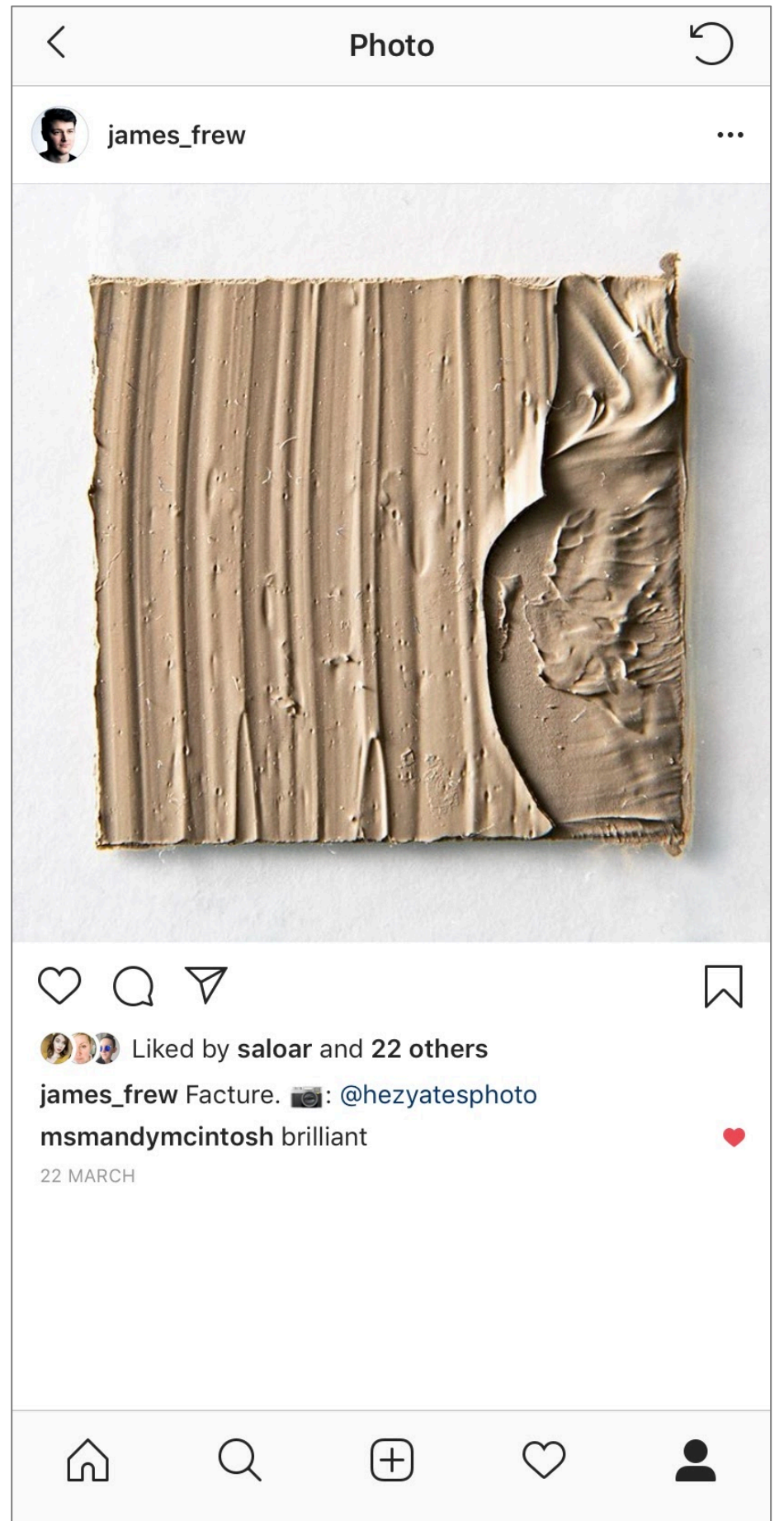


Fig. 10



Fig. 11



goo.gl/Piok8D





Fig. 12



Fig. 13

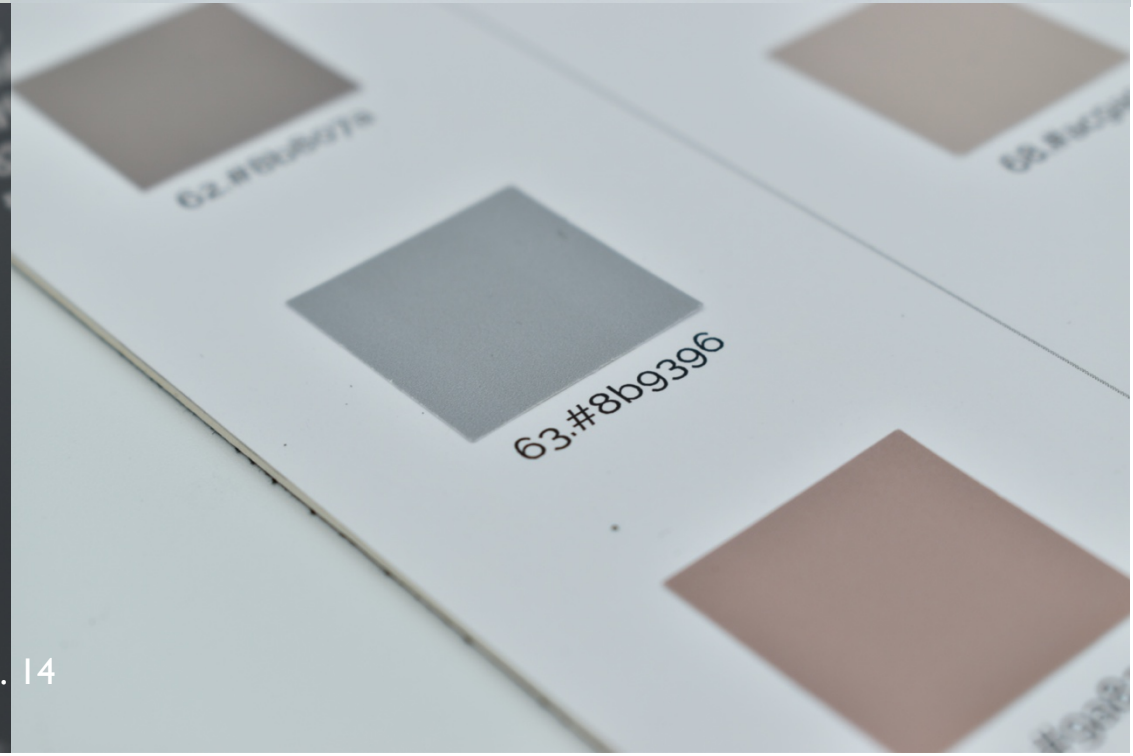
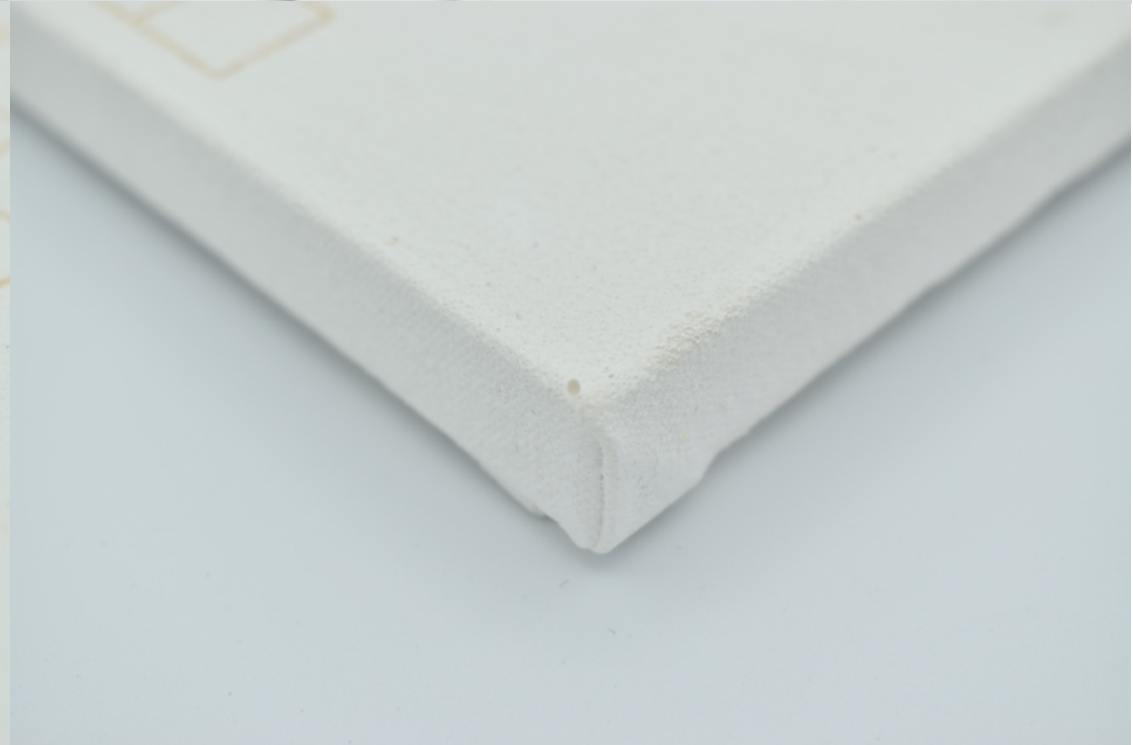
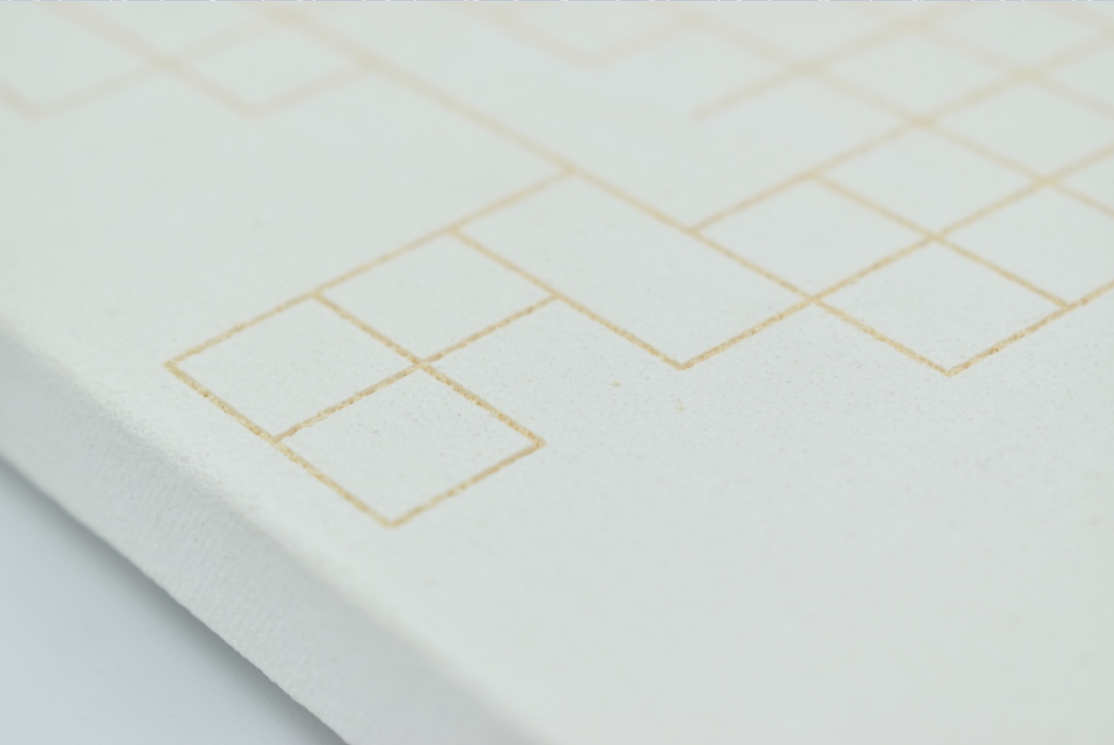
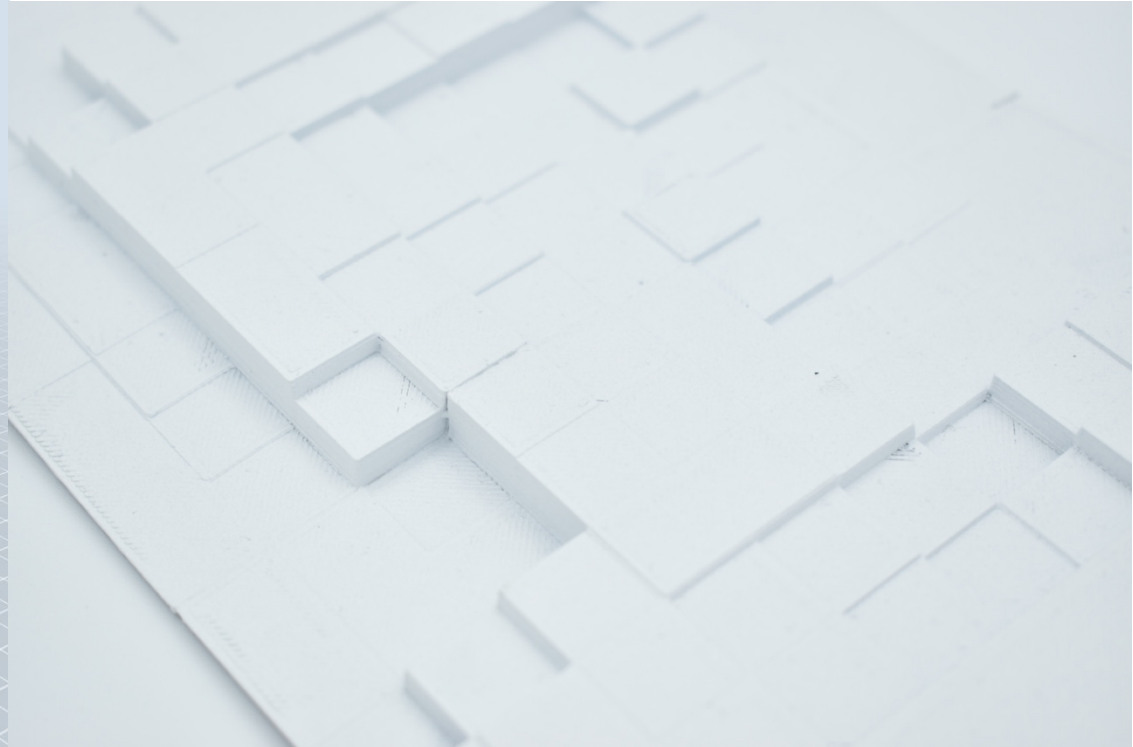
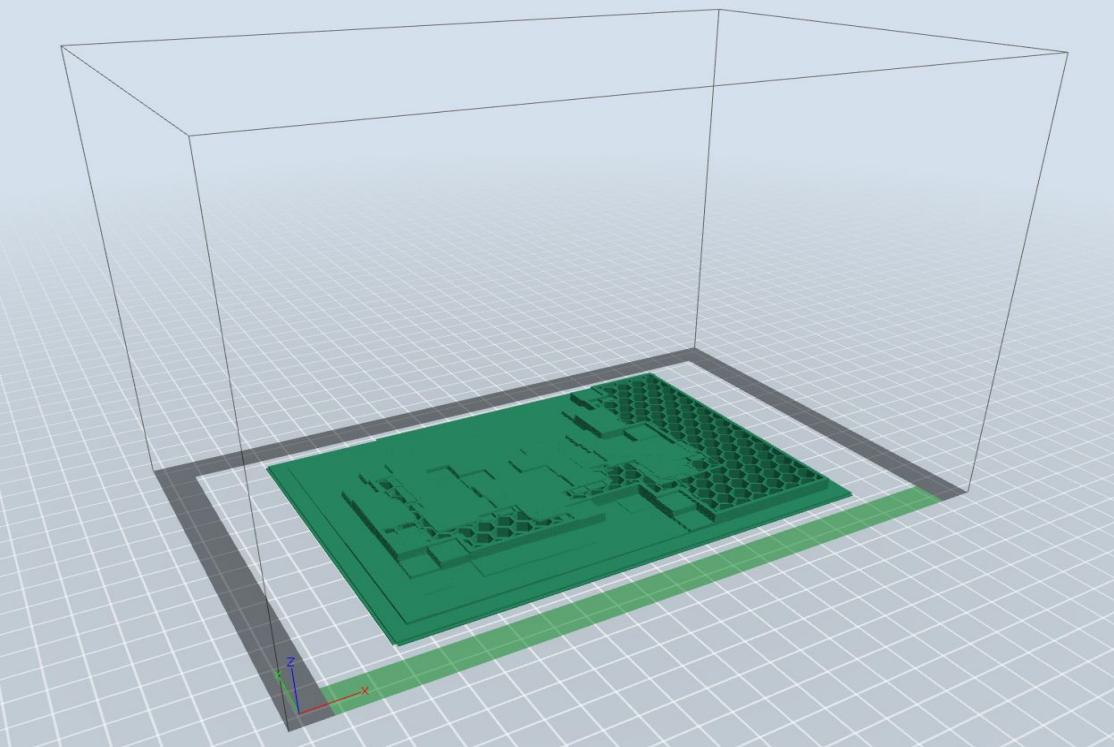


Fig. 14



Fig. 15

I M M A G R A M



bit.ly/2xMXFQk



Fig. 17

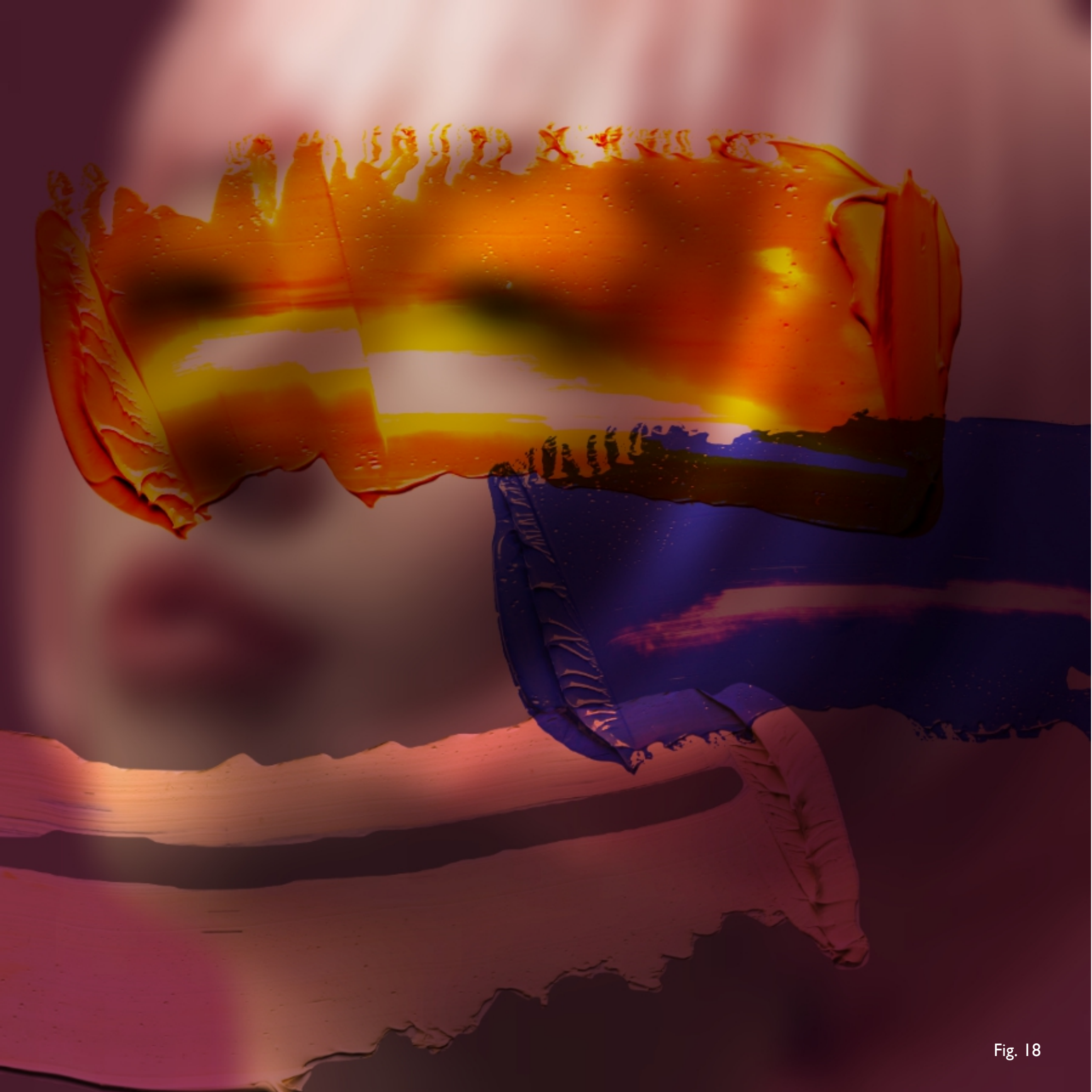
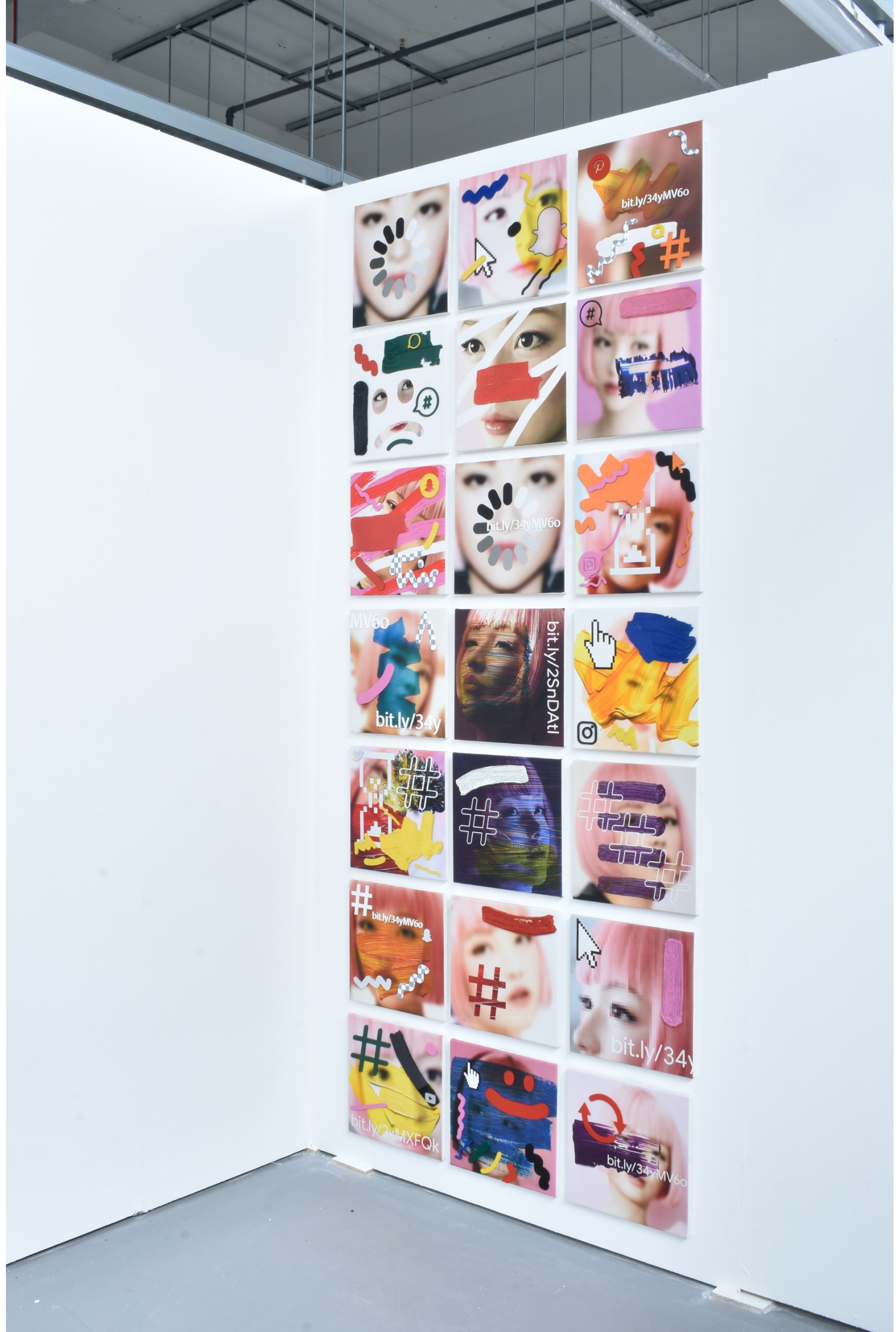


Fig. 18



Fig. 19

Fig. 20



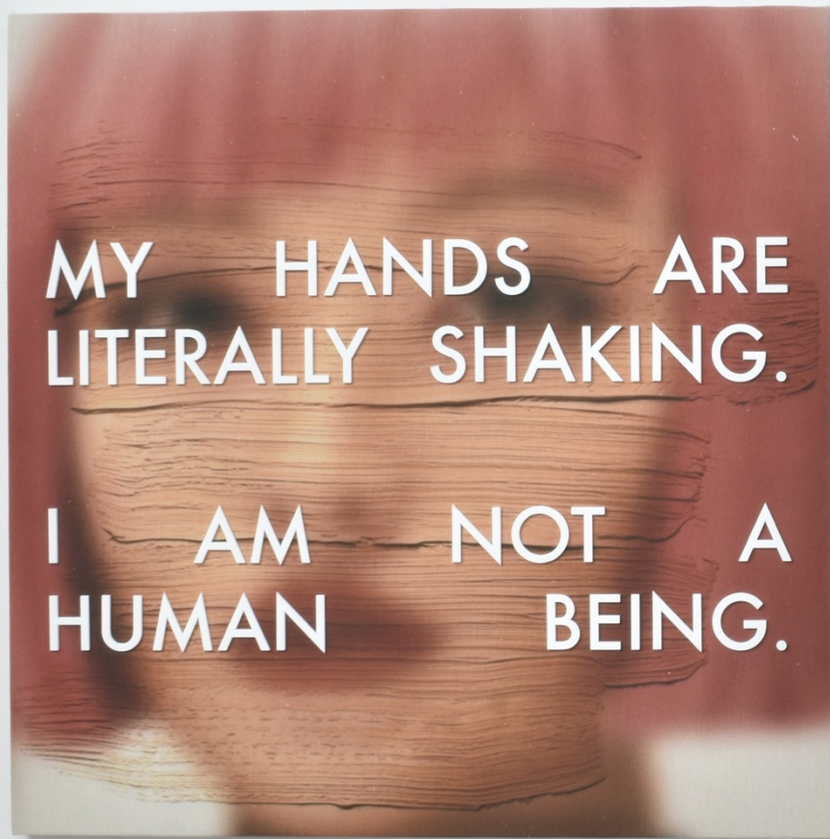


Fig. 21



Fig. 22

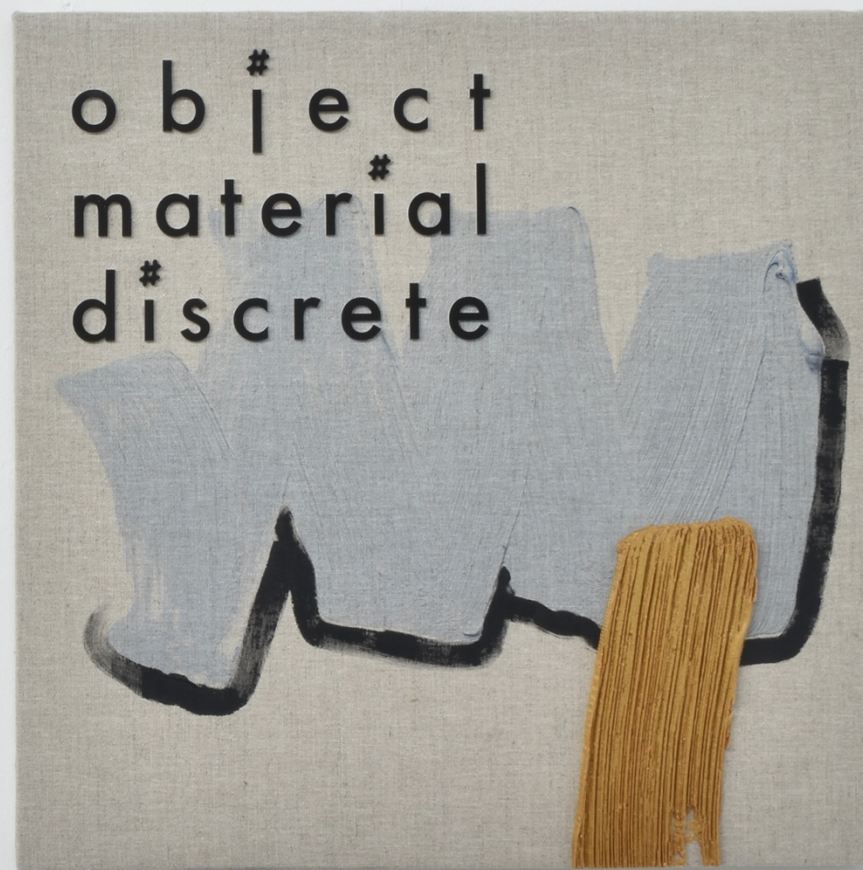


Fig. 23



Fig. 24

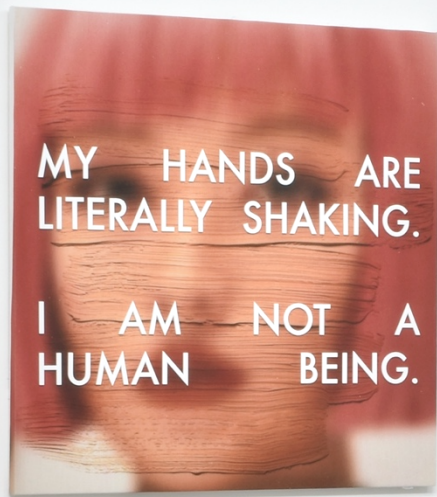


Fig. 25

MY HANDS ARE
LITERALLY SHAKING.

I AM NOT A
HUMAN BEING.

DEVELOPMENTS

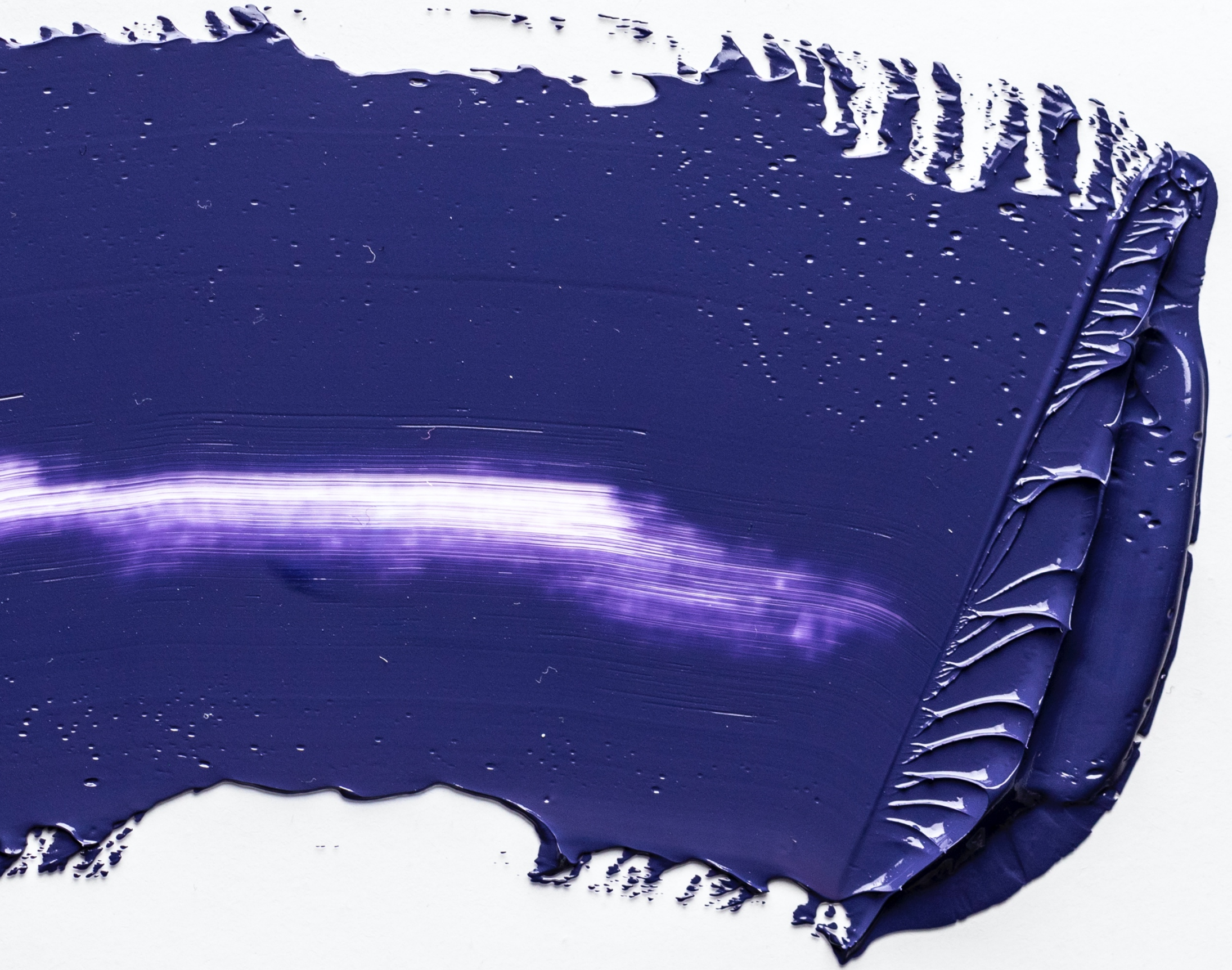


Fig. 27

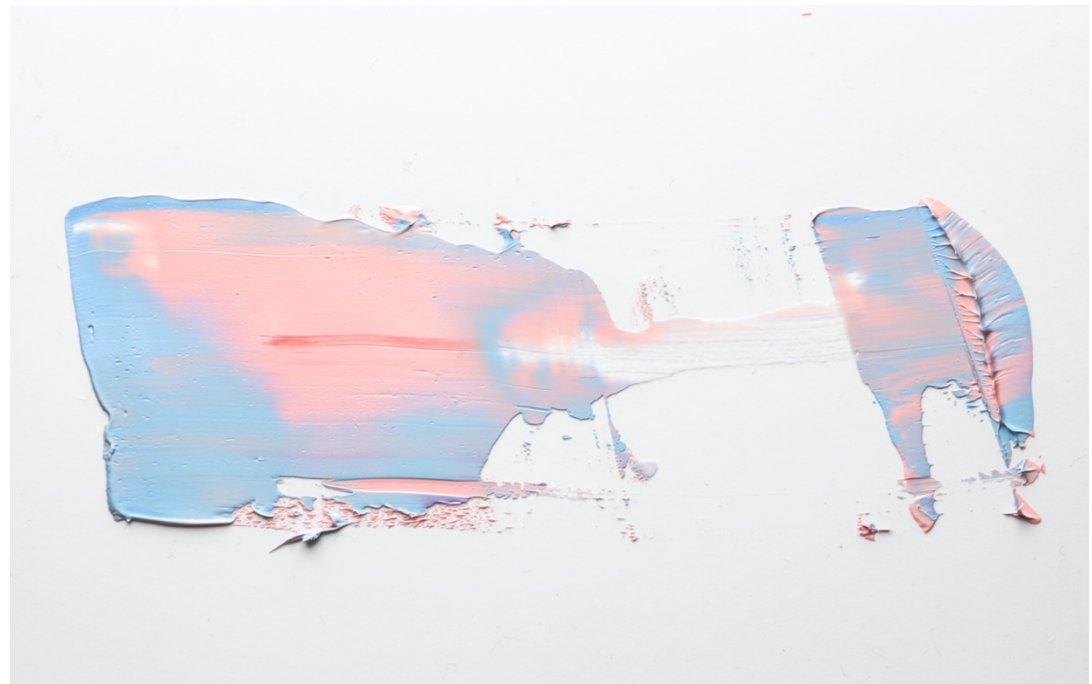


Fig. 28



Fig. 29



Fig. 30



Fig. 31

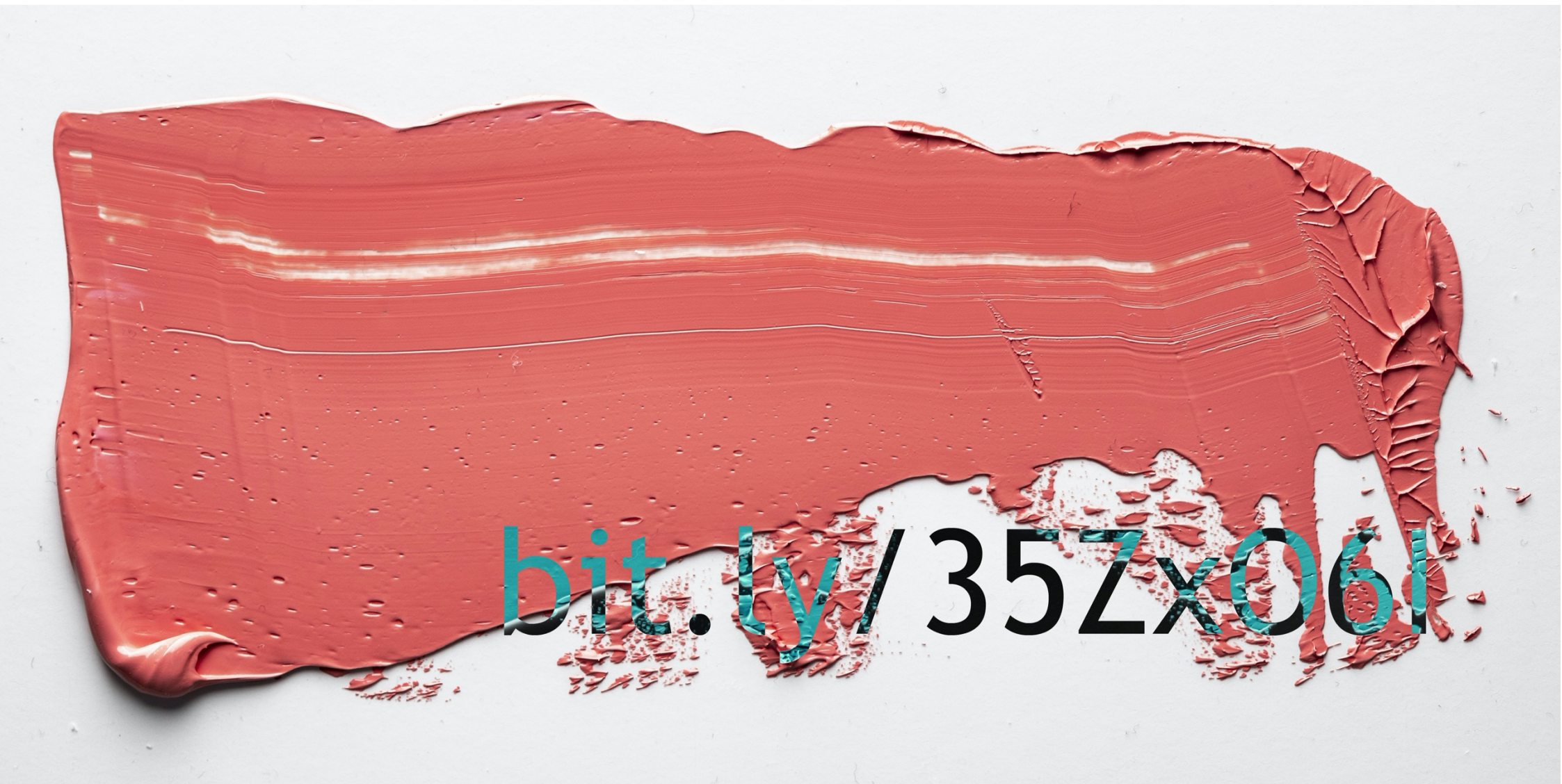


Fig. 32



Fig. 33



Fig. 34



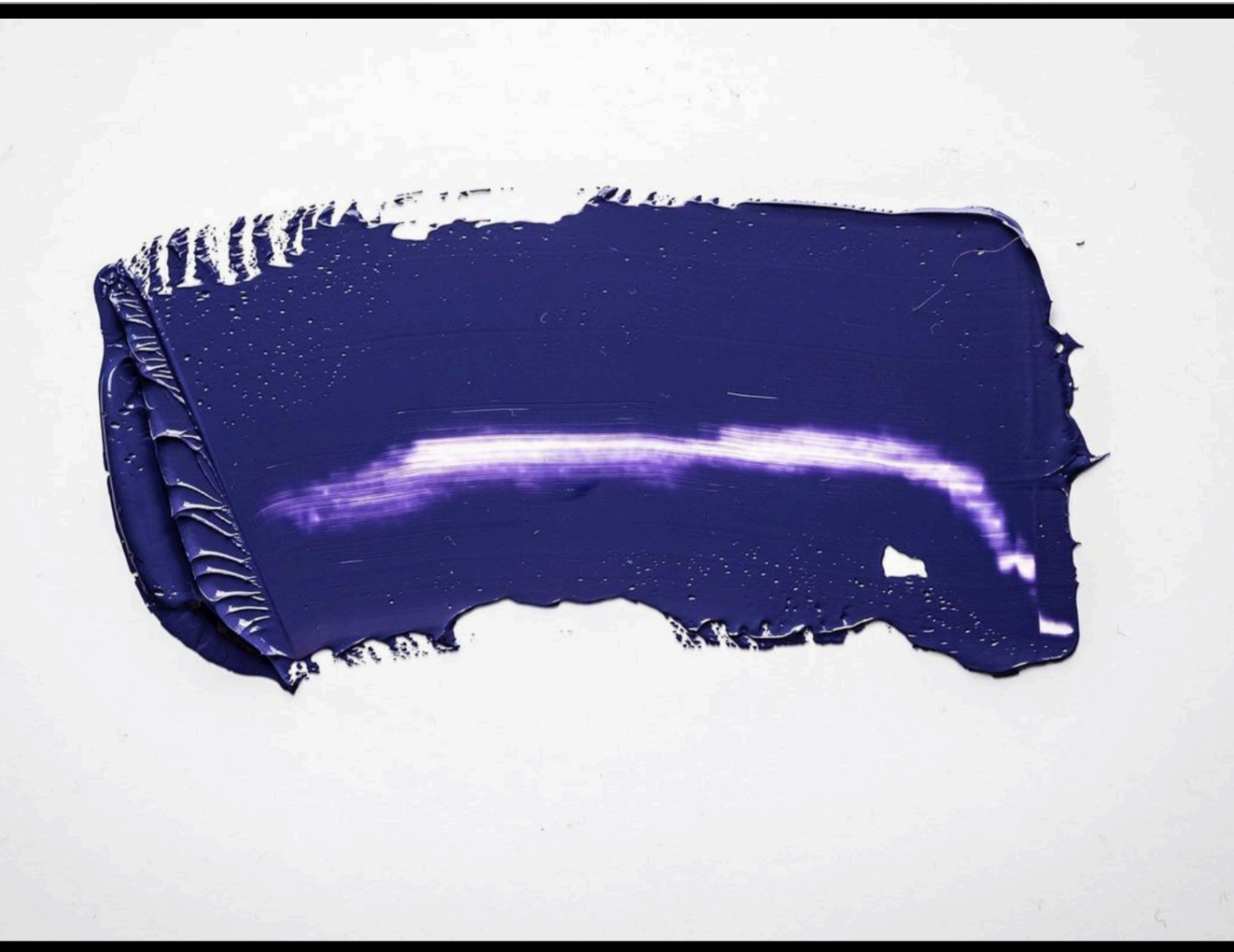
Fig. 35



bit.ly/2



SnDA+I



james_frew



james_frew #macro #morphology #artoftheday #gallery #paint #painting #instaart #creative #artwork #painting #artist #inspiration #art #postanalog #frieze #studio #painter #mixedmedia #photography #digital #phd #postanalogpainting

96w



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JULY 16, 2019



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Fig. 37



MY HANDS ARE
LITERALLY SHAKING.

Fig. 38



Fig. 39



Fig. 40



Fig. 41

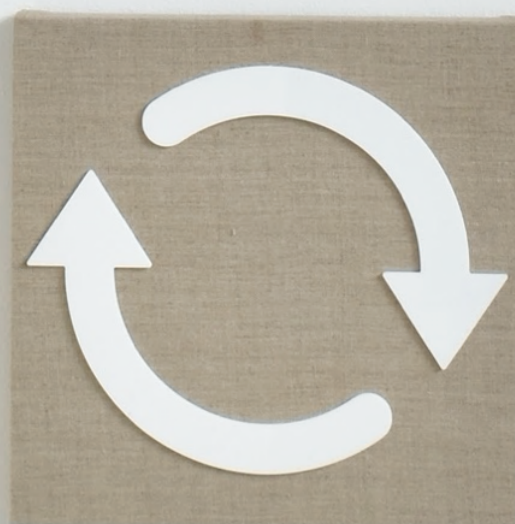
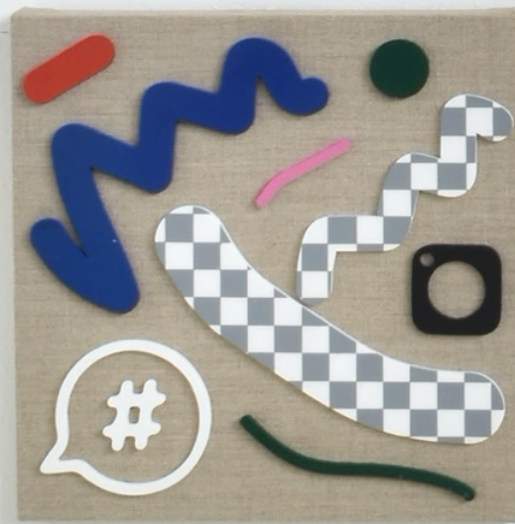
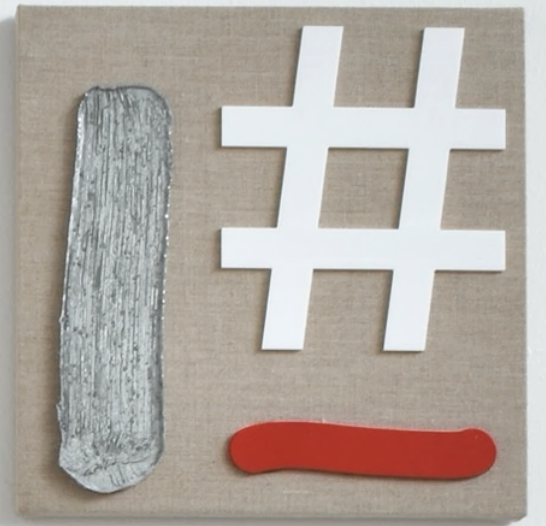


Fig. 42

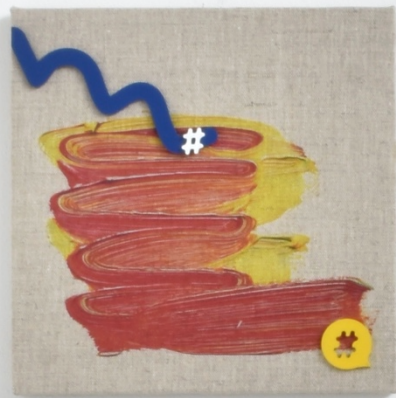


Fig. 43

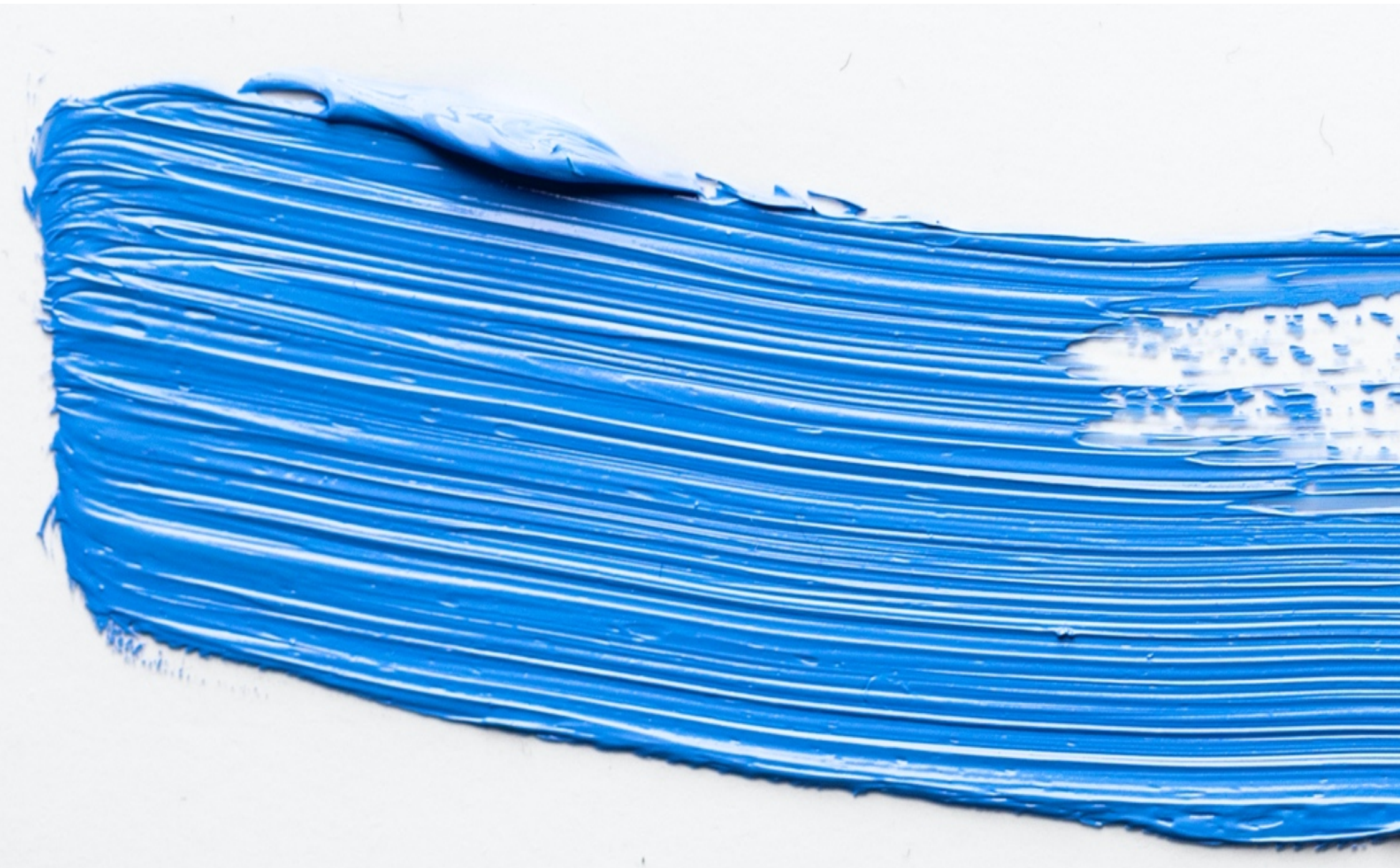


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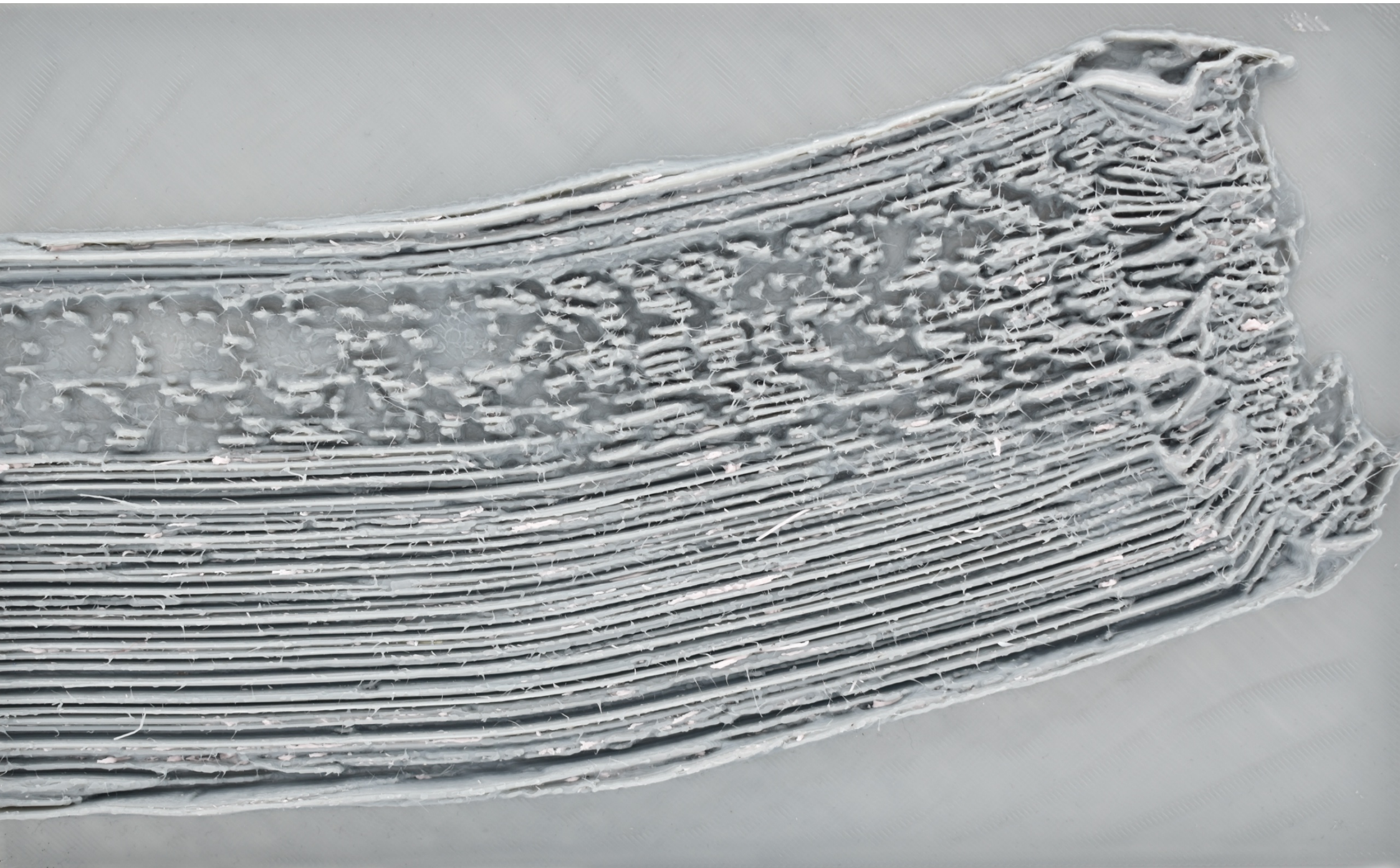


Fig. 45



Fig. 46

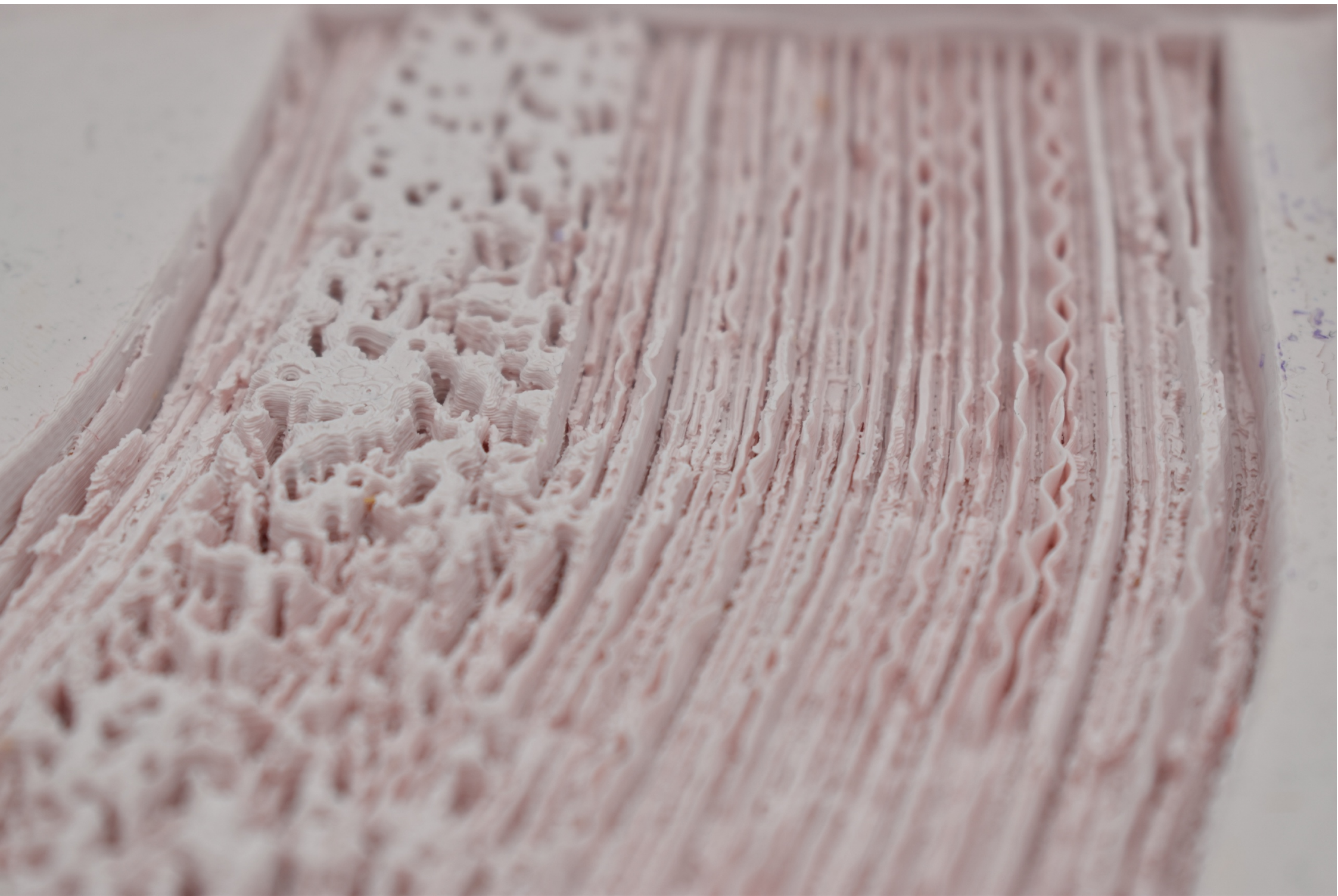


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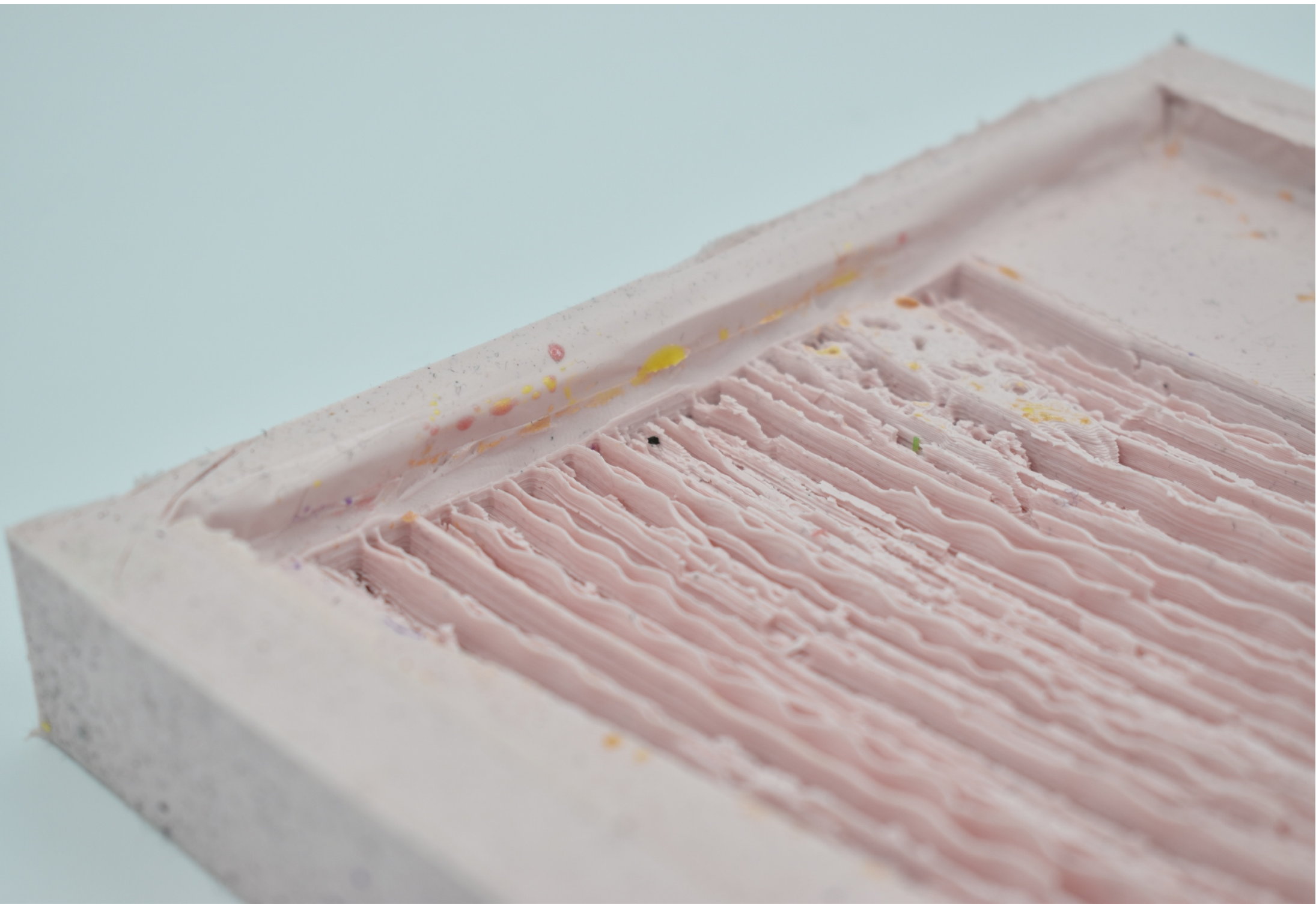


Fig. 48



Fig. 49

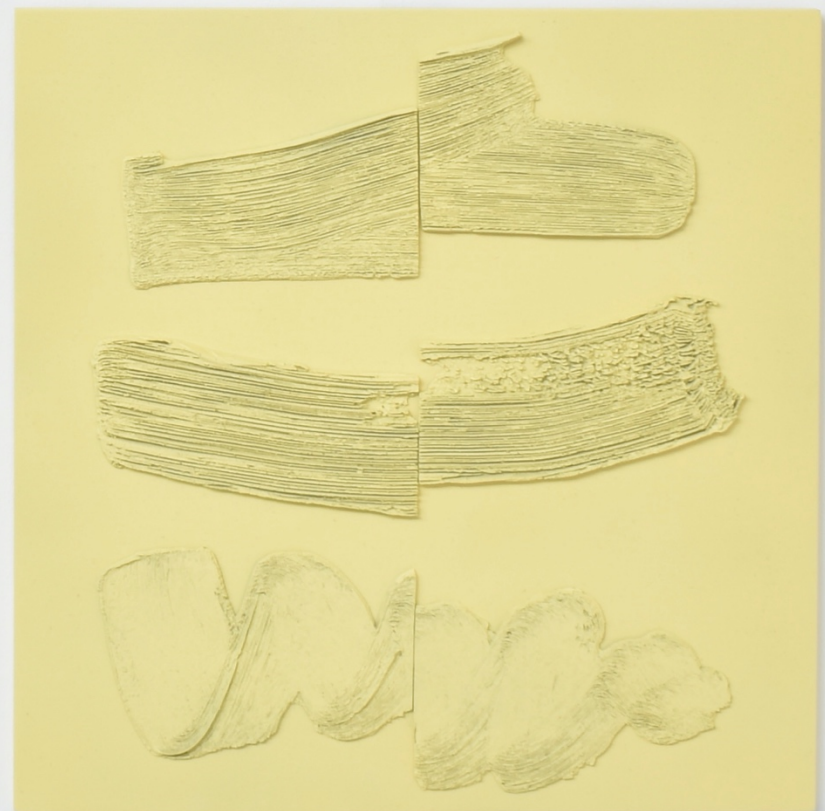


Fig. 50



Fig. 51

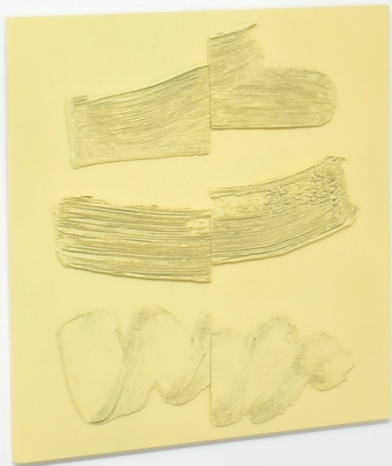
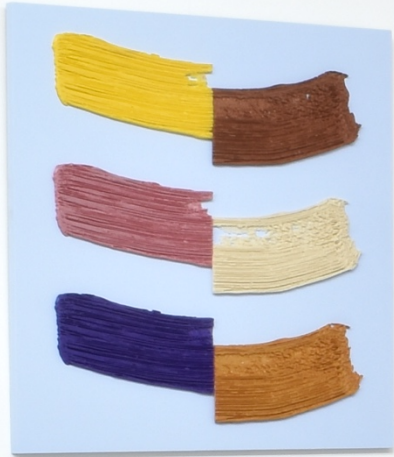


Fig. 52

INTERPOLATIONS

james_frew

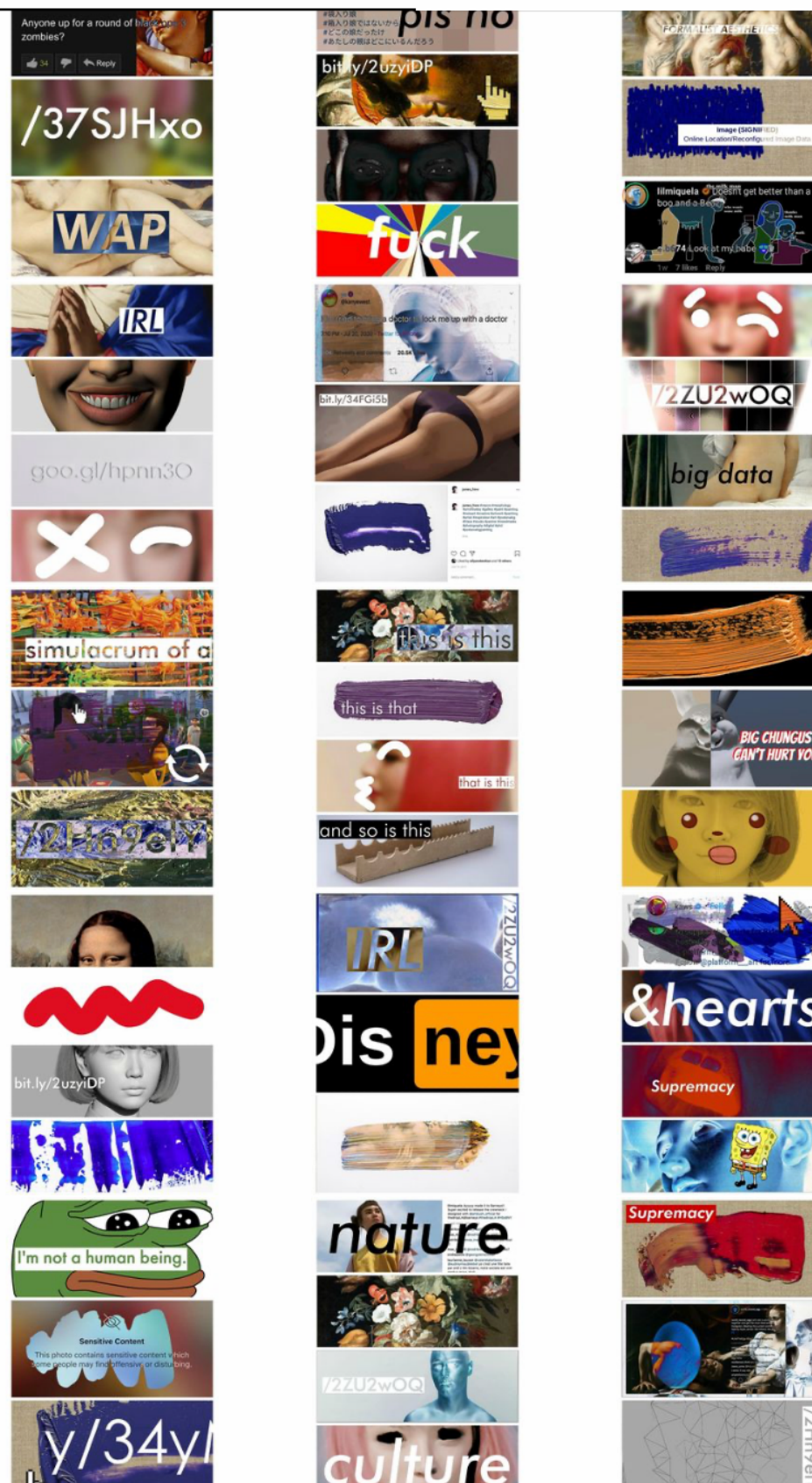


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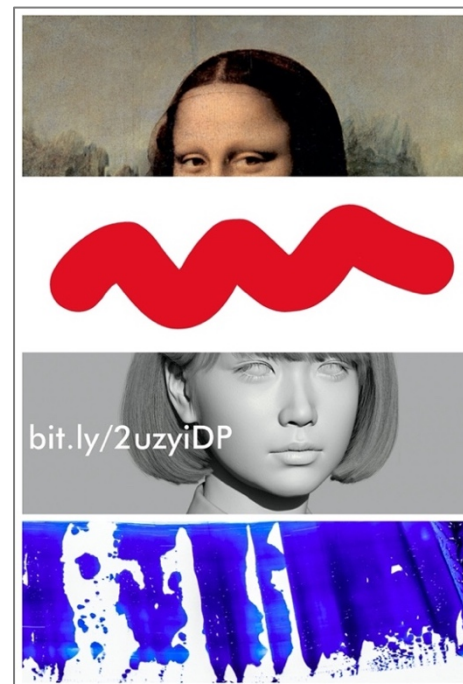
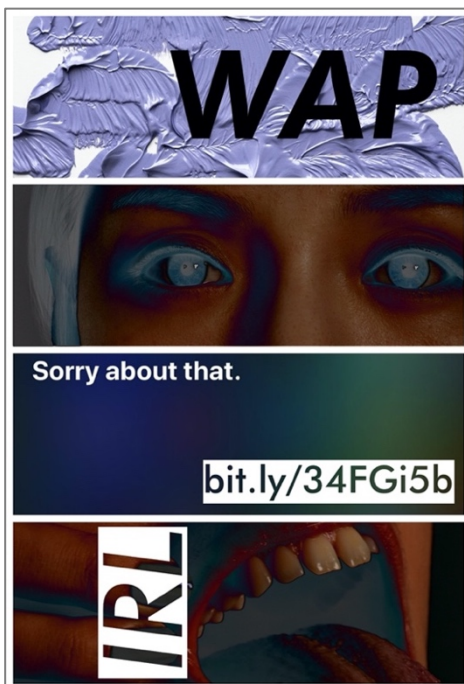
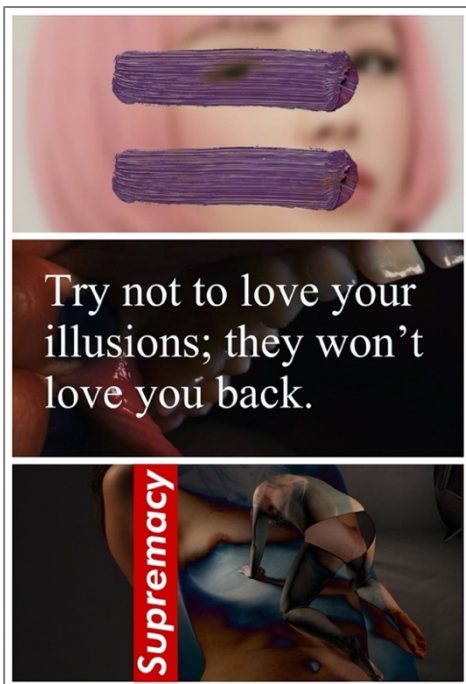
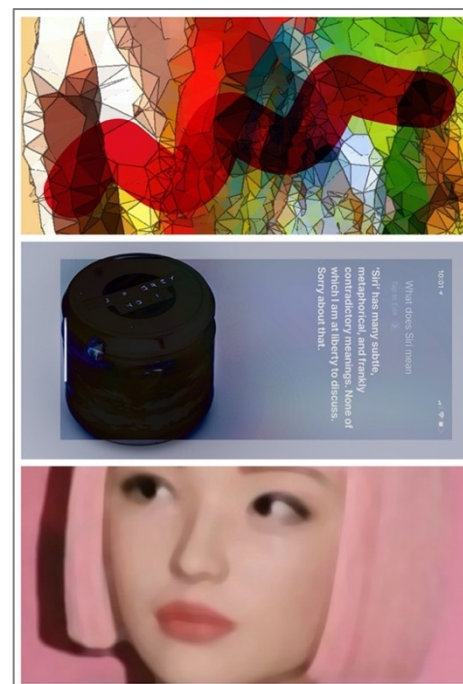
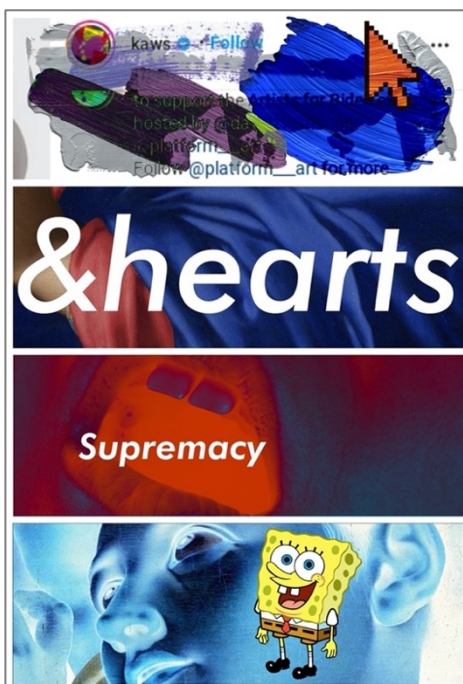
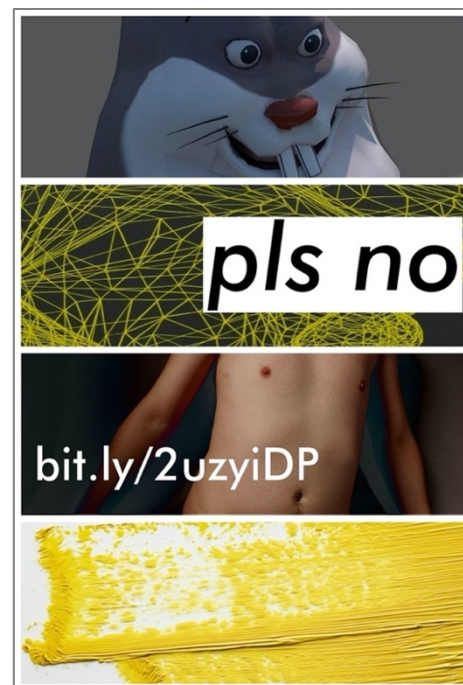


Fig. 54

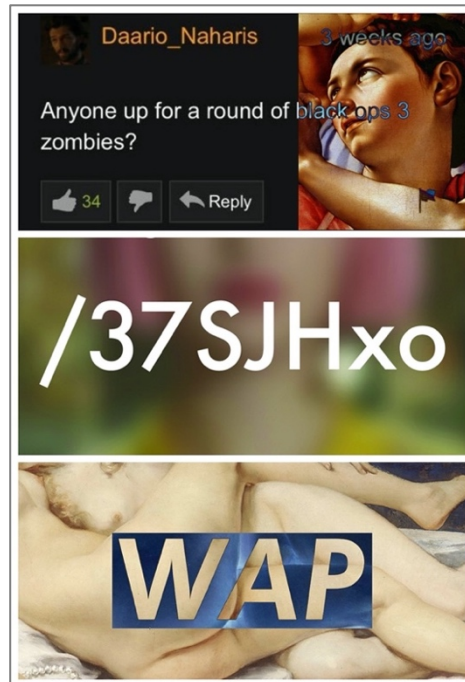
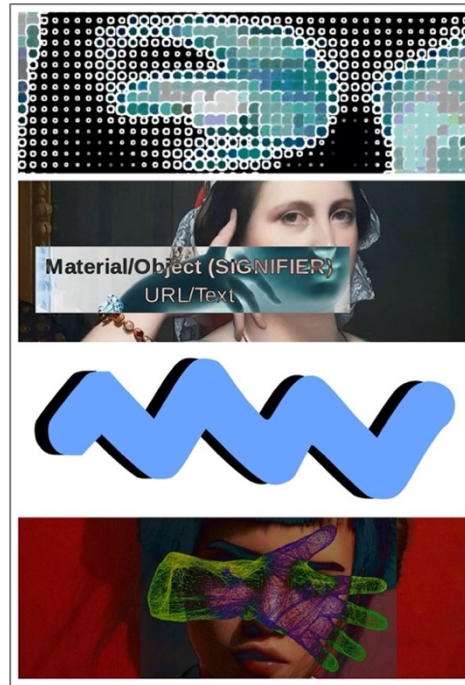
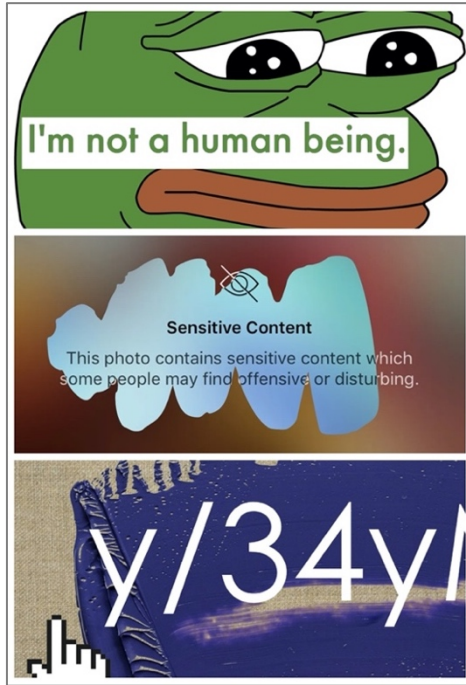
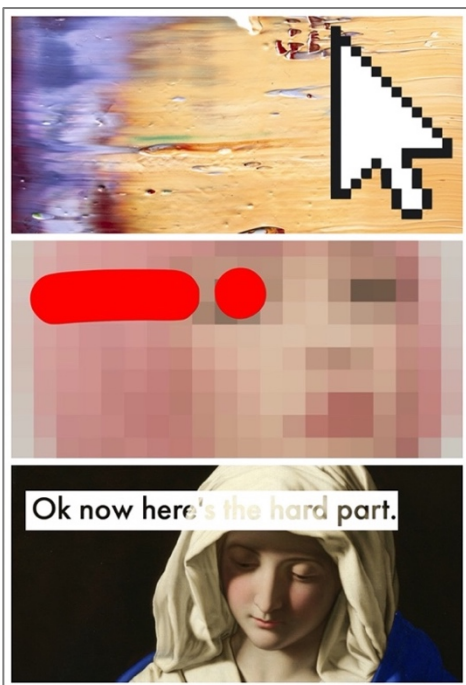
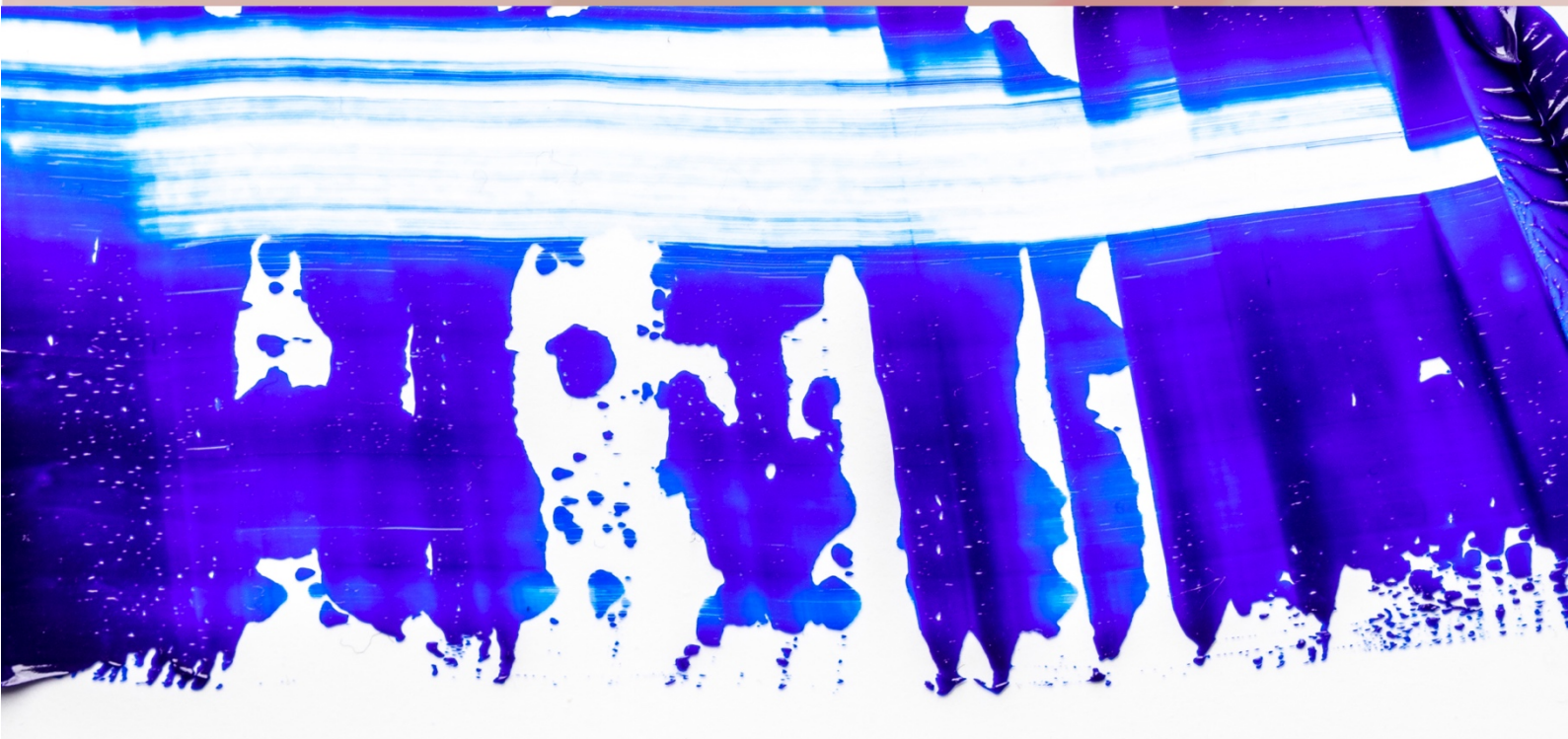


Fig. 55

A close-up photograph of a person's eyes, looking directly at the camera. The image has a soft, slightly blurred quality. A white rectangular text box is superimposed over the center of the eyes.

My hands are literally shaking.

Fig. 56





& hearts



Supremacy



Fig. 57



Fig. 58

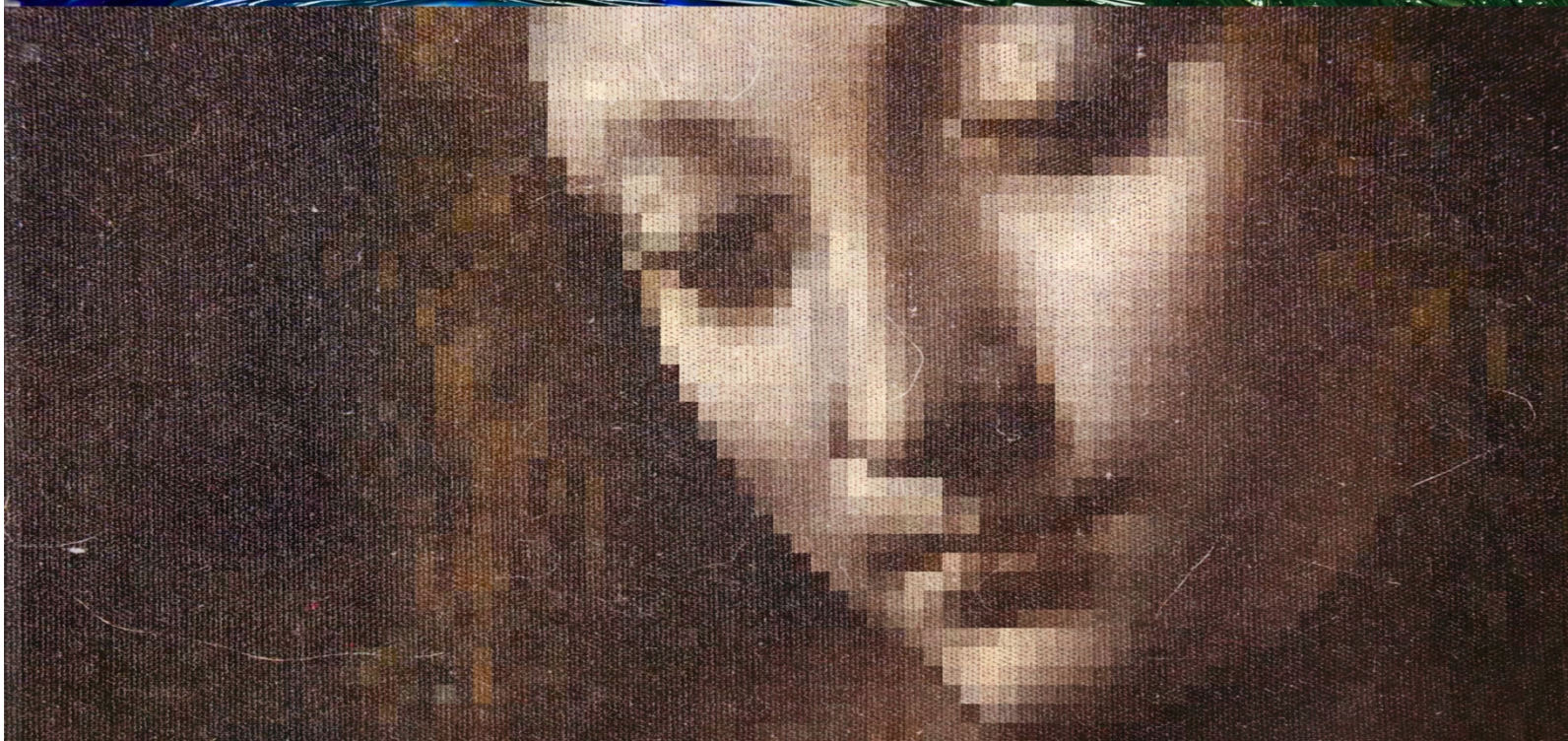




Fig. 59

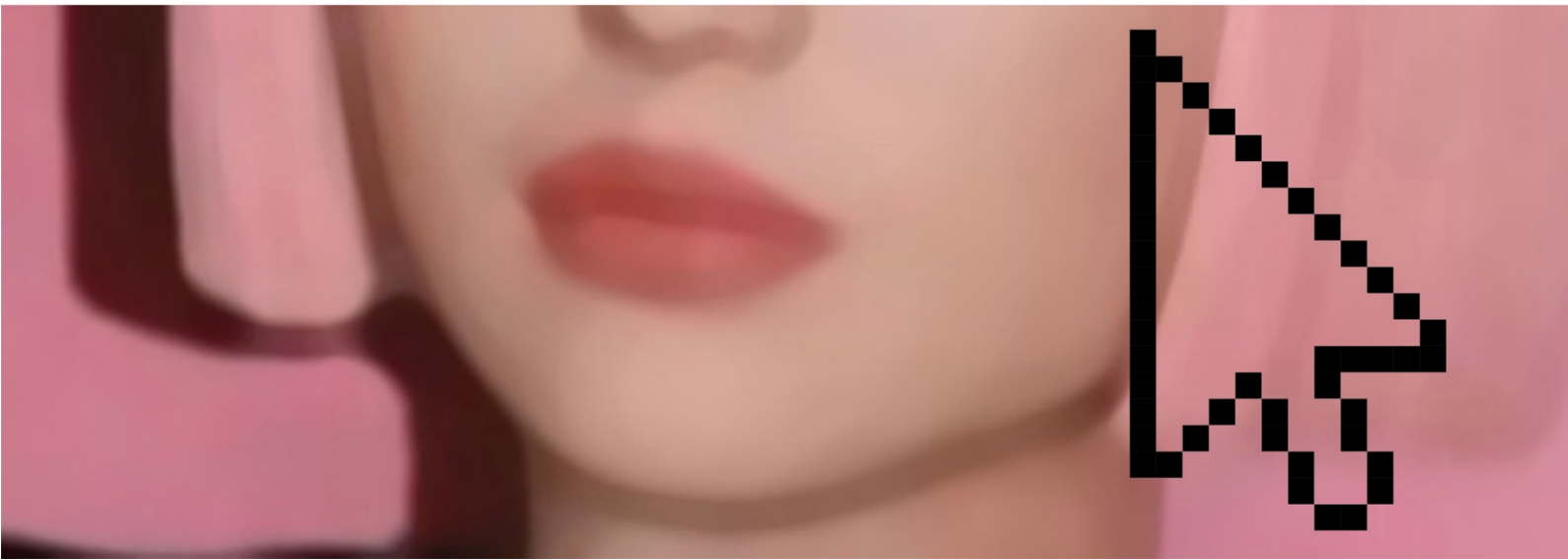
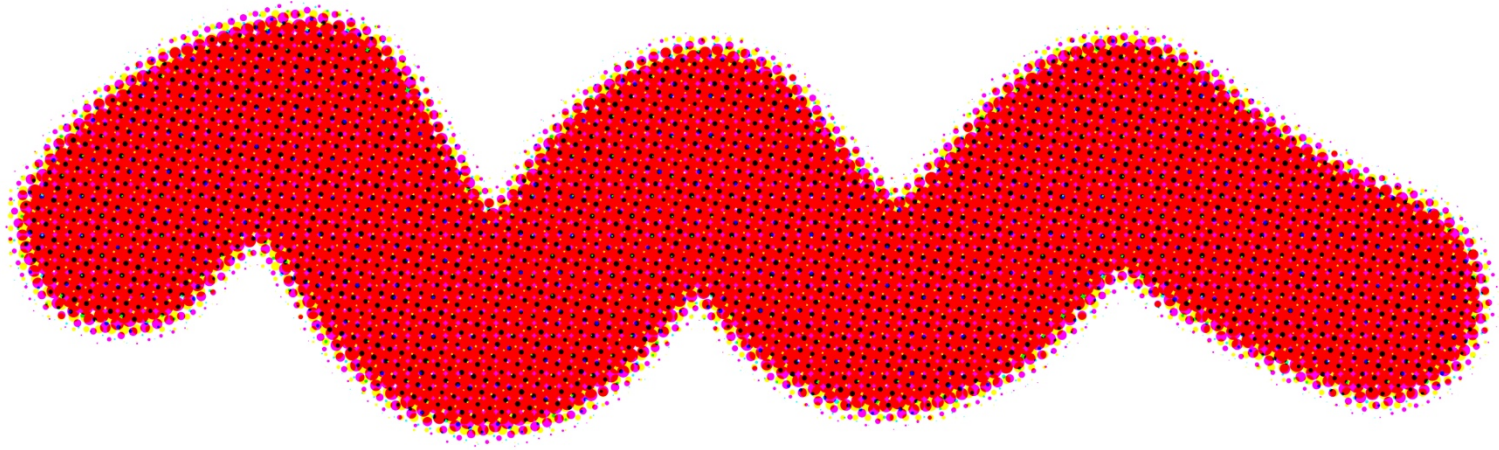




Fig. 60



When your drunk friends try to look sober while you negotiate with the bouncer



big data

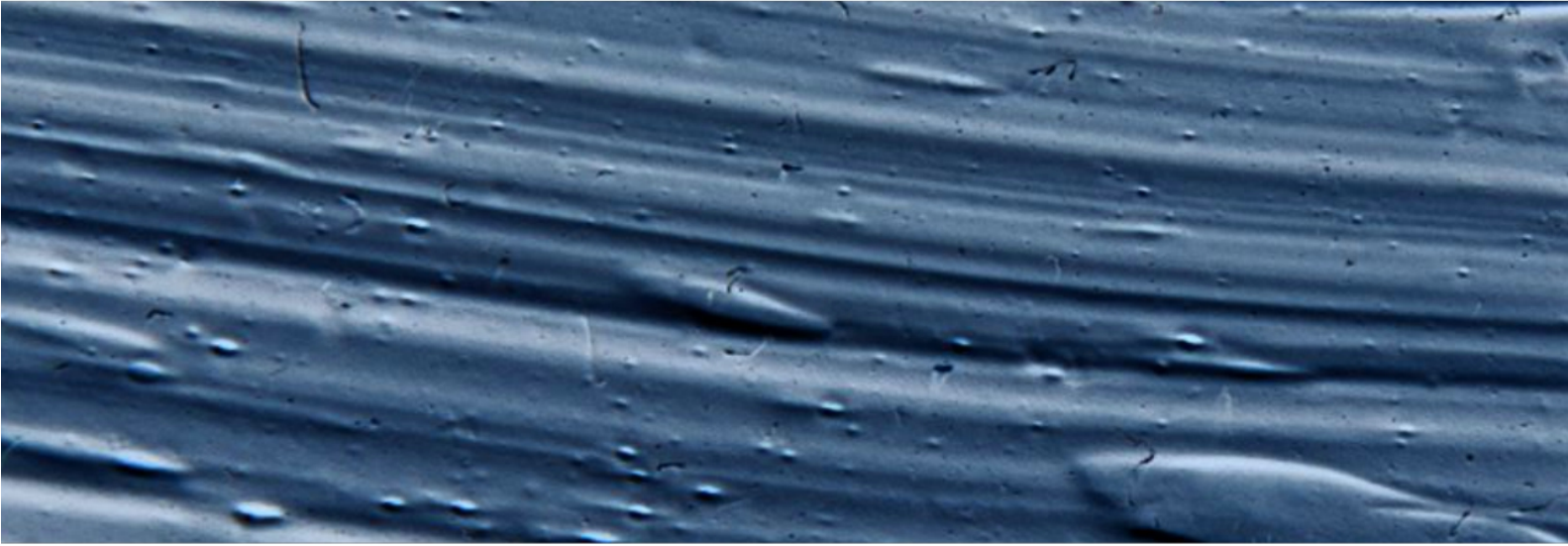
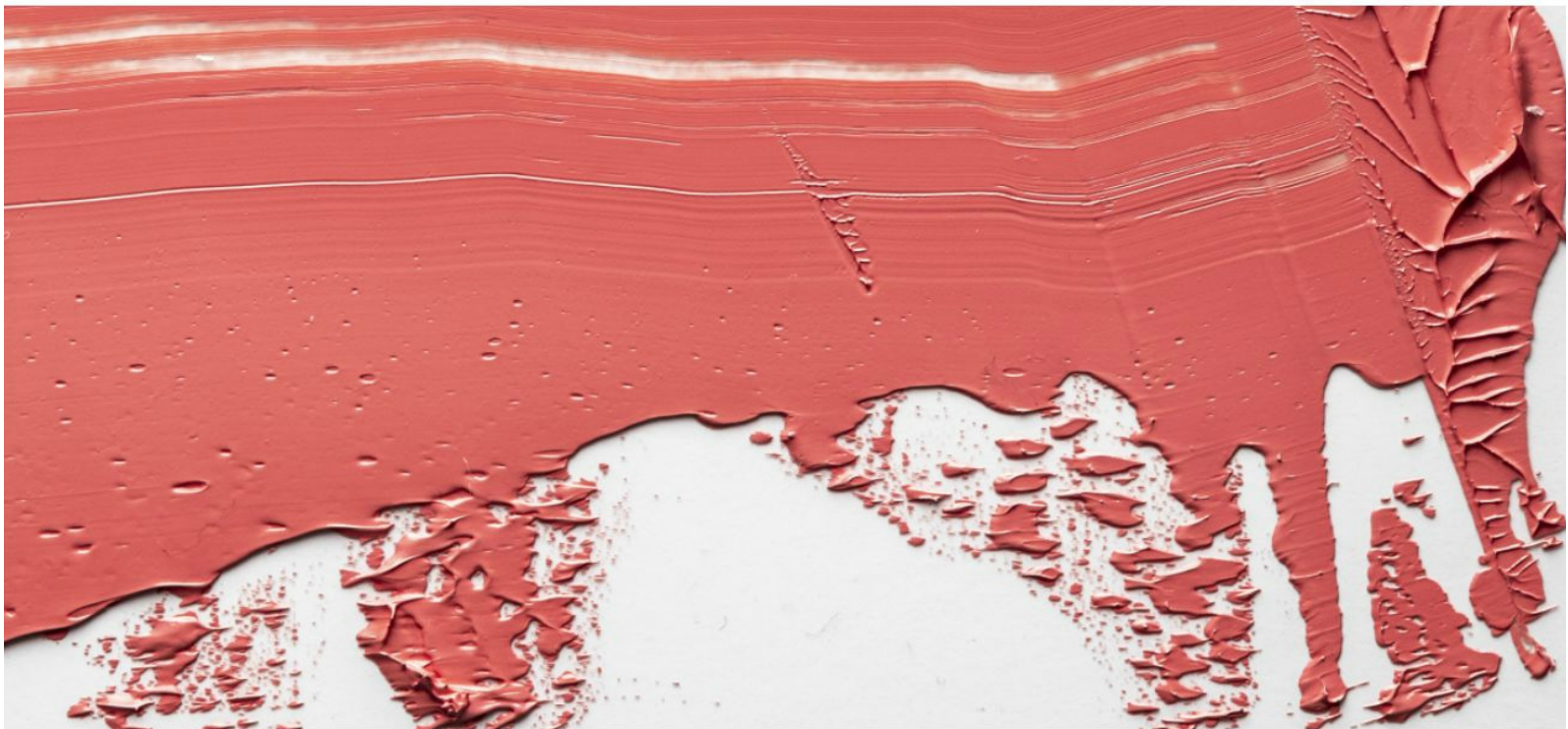


Fig. 61

& hearts

Fig. 62



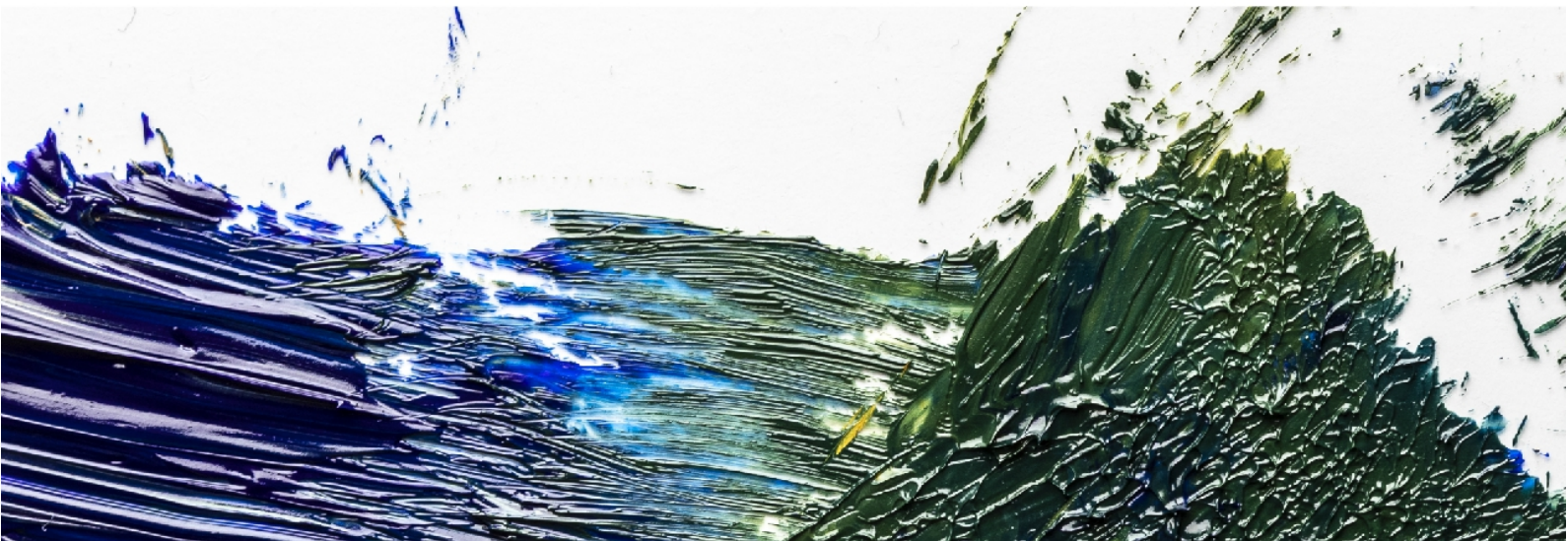
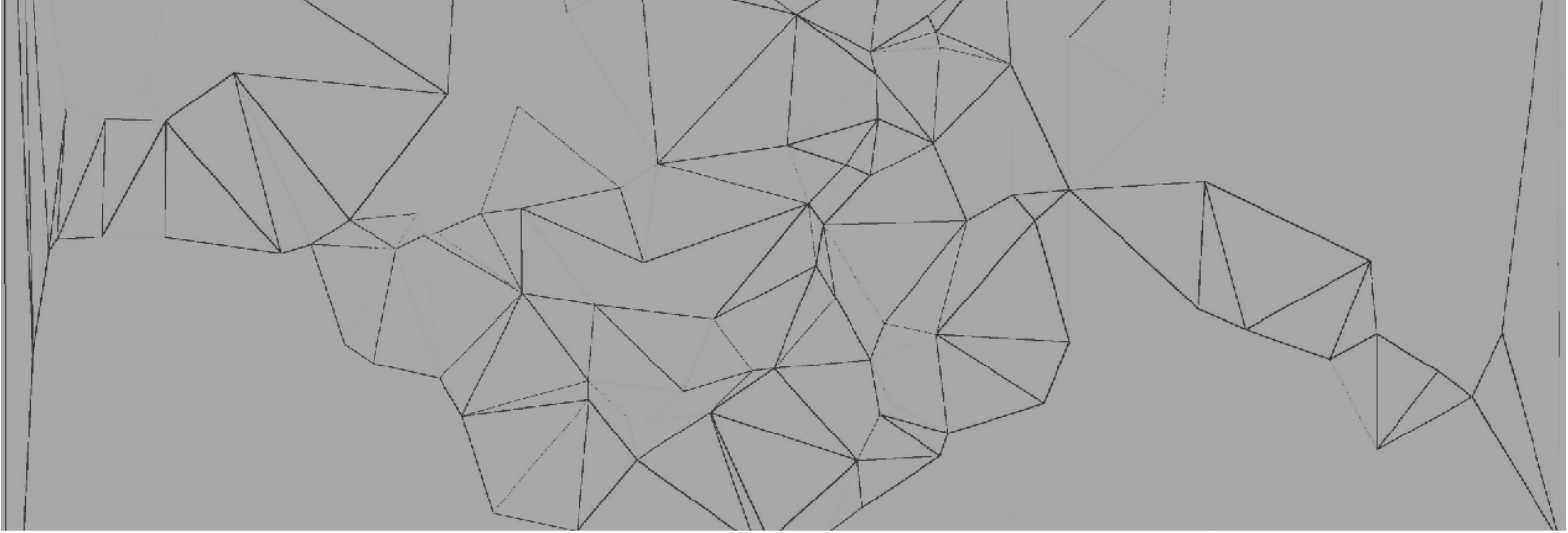


Fig. 63



Fig. 64





Fig. 65

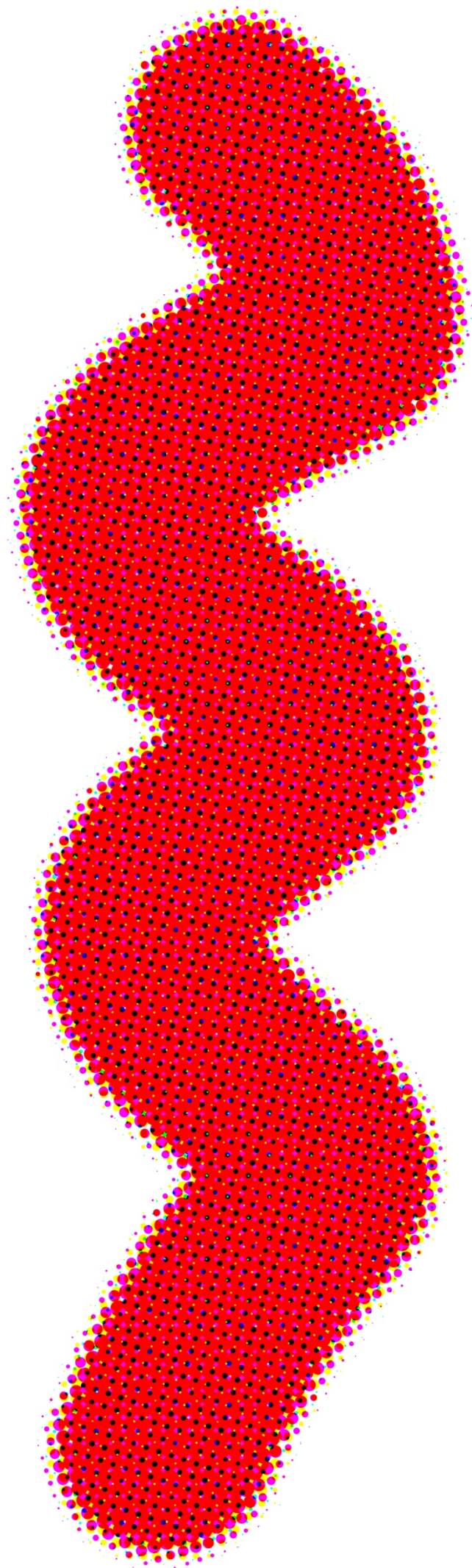


Fig. 66



Fig. 67

Fig. 68





Exnerarts



Fig. 69



Fig. 70

ha, ha. typed laughter.



Fig. 71



Fig. 72



Fig. 73

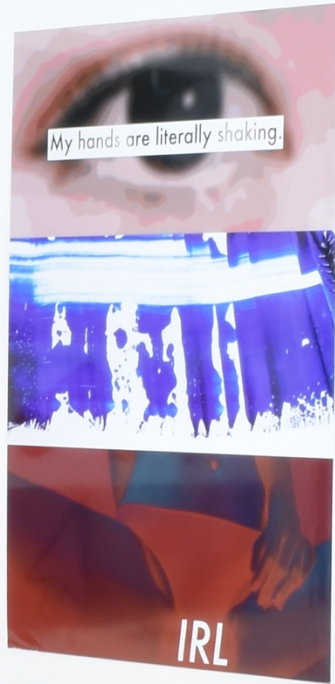
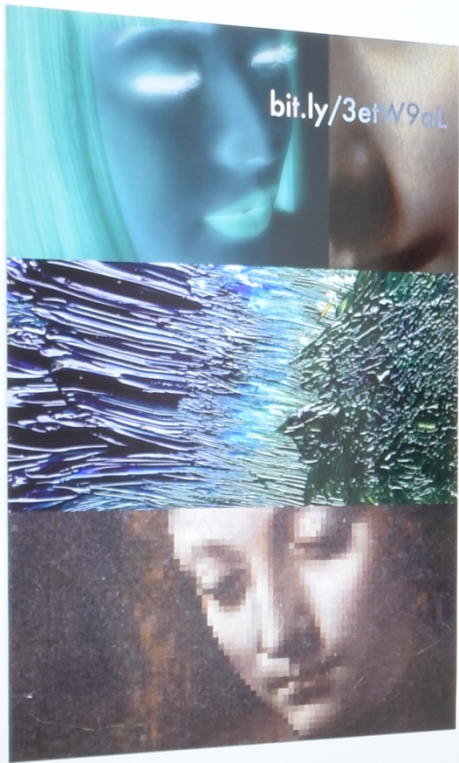


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Figure 27 – **Macro/Morphology II Investigation.** (Detail). 2019. Digital photograph. Dimensions variable.

Figure 28 – **Macro/Morphology II Investigations.** 2019. Digital photographs. Dimensions variable.

Figure 29 – **Macro/Morphology II Investigations.** 2019. Digital photographs. Dimensions variable.

Figure 30 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 31 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 32 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 33 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 34 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 35 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 36 – **bit.ly/2SnDAtl.** 2020. Digitally manipulated image | photographic print. Printed dimensions 84 x 59.5 cm (framed).

Figure 37 – **Instagram Counterpart of Macro/Morphology II Image.** 2019. Online image. Dimensions variable.

Figure 38 – **Development Outcome (My Hands Are Literally Shaking).** 2021. Digital print on canvas. 90 x 90 cm.

Figure 39 – **Installation View of Development Outcome (My Hands Are Literally Shaking, bit.ly/2xMXFQk, and bit.ly/2SnDAtl).** 2021. Glasgow School of Art PhD Studios, Stow Building.

Figure 40 – **Developments: Digital Concept.** 2020. Digitally manipulated image. Dimensions variable.

Figure 41 – **Developments: Physical Artefact.** 2020. Resin, spray paint and laser cut acrylic on canvas. 22.5 x 22.5 cm.

Figure 42 – **Developments (Image Grid)**. 2020. Resin, spray paint and laser cut acrylic on canvas. Each panel 22.5 x 22.5 cm.

Figure 43 – **Developments (Image Strip)**. 2020. Resin, spray paint, laser cut acrylic and digital print on canvas. Each panel 22.5 x 22.5 cm.

Figure 44 – **Macro/Morphology II Investigation**. (Detail). 2019. Digital photograph. Dimensions variable.

Figure 45 – **Macro/Morphology II 3D-Print Investigation**. (Detail). 2020. 3D-print. 15 x 21 cm.

Figure 46 – **Macro/Morphology II 3D-Print Silicone Mould**. 2021. Silicone mould. 17 x 23 cm.

Figure 47 – **Macro/Morphology II 3D-Print Silicone Mould**. (Detail). 2021. Silicone mould. 17 x 23 cm.

Figure 48 – **Macro/Morphology II 3D-Print Silicone Mould**. (Detail). 2021. Silicone mould. 17 x 23 cm.

Figure 49 – **Macro/Morphology II 3D-Print Casting**. (Detail). 2021. Pigmented resin. 10 x 21 cm.

Figure 50 – **Glitchy Paint (Fruit Bowl)–Quadtych**. Individual titles (clockwise from top left): **#3 Plum Torte | #4 Fruit Salad | #1 Banana Split | #2 Mixed berry Smoothie**. 2021. Pigmented resin, spray paint and acrylic on board. Each panel 52 x 52 cm.

Figure 51 – **Glitchy Paint (Fruit Bowl)– #4 Fruit Salad**. (Detail). 2021. Pigmented resin, spray paint and acrylic on board. 52 x 52 cm.

Figure 52 – **Installation View of Glitchy Paint (Fruit Bowl) and Developments (Image Grid)**. 2021. Glasgow School of Art PhD Studios, Stow Building.

Figure 53 – **Instagram Counterpart of Interpolations Studies**. 2021 (date of online logging). Online image. Dimensions variable.

Figure 54 – **Interpolations Studies**. 2020. Digitally manipulated images. Dimensions variable.

Figure 55 – ***Interpolations Studies***. 2020. Digitally manipulated images. Dimensions variable.

Figure 56 – ***My Hands Are Literally Shaking / IRL***. 2020–2021. Digital painting/collage | online image | printed photograph. Printed dimensions 55 x 77.8 cm.

Figure 57 – ***&hearts / Supremacy***. 2020–2021. Digital painting/collage | online image | printed photograph. Printed dimensions 55 x 77.8 cm.

Figure 58 – ***Digital Divinity***. 2020–2021. Digital painting/collage | online image | printed photograph. Printed dimensions 55 x 77.8 cm.

Figure 59 – ***This Image Has Already Been Released / Brush Dip***. 2020–2021. Digital painting/collage | online image | printed photograph. Printed dimensions 55 x 77.8 cm.

Figure 60 – ***/xck95y / DISOBEY***. 2020. Digital painting/collage | online image.

Figure 61 – ***Big Data / When Your Drunk Friends...*** 2020. Digital painting/collage | online image.

Figure 62 – ***&hearts / WAP***. 2020. Digital painting/collage | online image.

Figure 63 – ***Imma / The Yarnwinder***. 2020. Digital painting/collage | online image.

Figure 64 – ***bit.ly/3j9KyB8 / Pooh Pooh Pee Pee***. 2021. Digital painting/collage | online image.

Figure 65 – ***bit.ly/3jc4X5 / SALOAR***. 2021. Digital painting/collage | online image.

Figure 66 – ***Dis. Ney / Hide the Pain***. 2021. Digital painting/collage | online image.

Figure 67 – ***bit.ly/2XS6YIM / Colour Theory 101***. 2021. Digital painting/collage | online image.

Figure 68 – ***Deconstruction I***. 2021. Digital painting/collage | online image.

Figure 69 – **Deconstruction 2**. 2021. Digital painting/collage | online image.

Figure 70 – **bit.ly/2uzyiDP / Imma**. 2021. Digital painting/collage.

Figure 71 – **ha, ha. typed laughter**. 2021. Digital painting/collage.

Figure 72 – **SALOAR / IRL**. 2021. Digital painting/collage.

Figure 73 – **They Told Me I Could Be Anything I Wanted... So I Became Art**. 2021. Digital painting/collage.

Figure 74 – **Interpolations Studies Installation**. 20 21. Glasgow School of Art PhD Studios, Stow Building.

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